



JACKIE LANE

Farewell to Dodo Chaplet

BBC

WIN!



DOCTOR WHO

MAGAZINE™

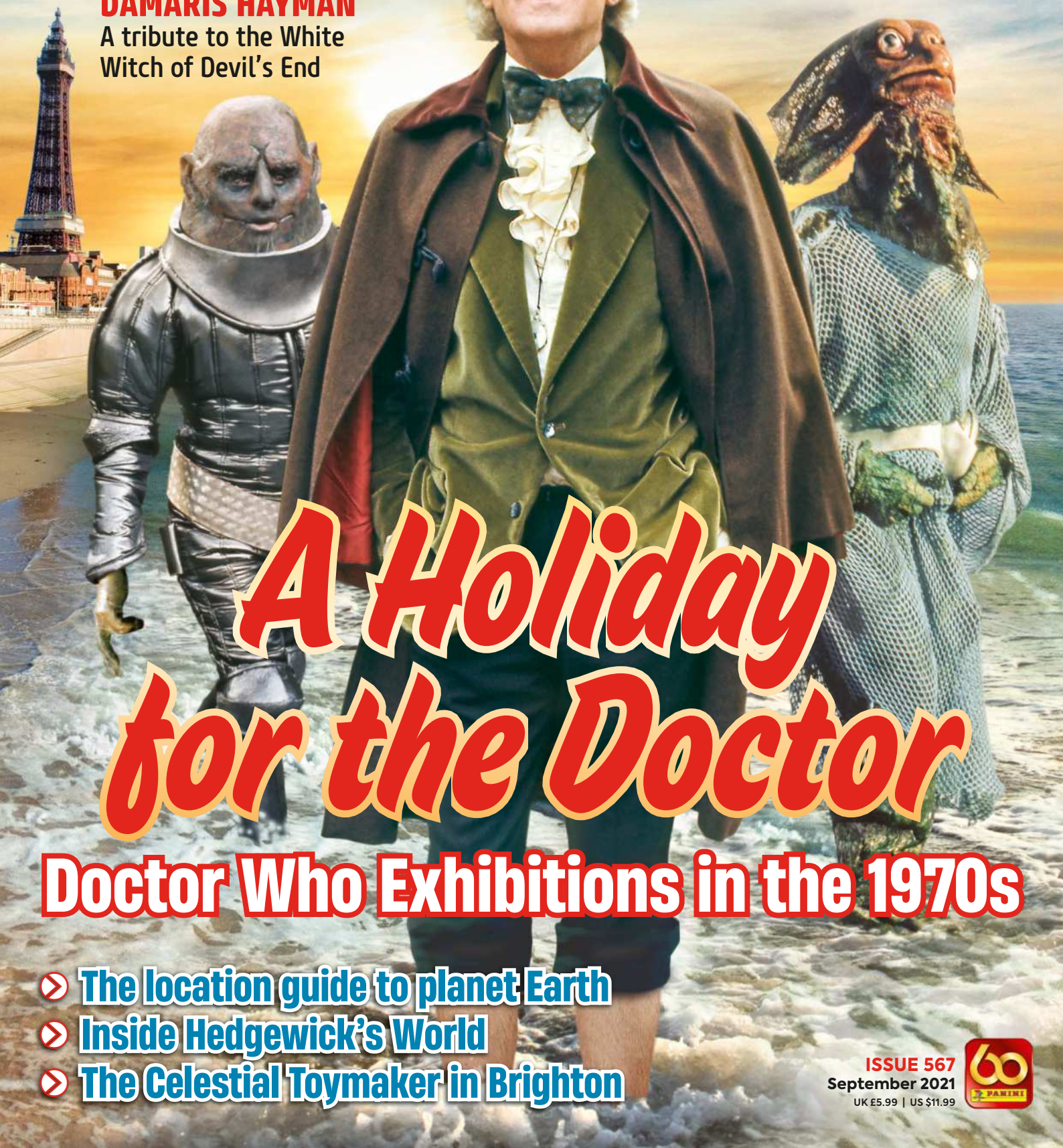
THE WEB OF FEAR

Special Edition preview

DAMARIS HAYMAN

A tribute to the White
Witch of Devil's End

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of the BBC television series



A Holiday for the Doctor

Doctor Who Exhibitions in the 1970s

- The location guide to planet Earth
- Inside Hedgewick's World
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WIN!



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DOCTOR WHO
MAGAZINE

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It's safe to say that we're all interested in time travel. After all, that's a large part of why we're here. And there's nothing like a photograph to take you back in time, at least in your mind. Five years ago, in the **DWM** Special Edition that was all about *Doctor Who*'s location filming, Alan Barnes wrote a thought-provoking article about the way still images have the power to encapsulate an era. Even if, as in the case of the famous 1964 shot of the Daleks patrolling Westminster Bridge, the image in question doesn't strictly represent something we actually saw on screen.

I was reminded of this when we were conducting the picture research for this issue's epic exploration of the *Doctor Who* exhibitions organised by BBC Enterprises. The merchandise kiosk at the Blackpool exhibition proved especially intriguing, because the prices attached to the various items on sale there in 1978 give us an indication of how much *Doctor Who* collectables actually cost in those days. Palitoy Talking Daleks were £4.25, around £25 in today's money, while the Denys Fisher Dalek toys were a bit cheaper at £3.49 (just over £20 in 2021). Needless to say, to purchase mint examples of either toy now would cost you considerably more than those inflation-adjusted prices – assuming of course you could find them. A quick glance at a well-known auction site reveals some eye-watering three-figure sums.

Also available at Blackpool in 1978 were a reproduction *Doctor Who* scarf (at the rather random price of £8.21), badges (a more affordable 10p each), board games, the Denys Fisher action figures of the Doctor, a Cyberman and the K1 robot, the *Doctor Who and the Pescatons* LP, jigsaws, postcards, annuals, Target's *The Making*

of *Doctor Who* and *The Second Doctor Who Monster Book*, plus – much to my amusement – countless boxes of Jelly Babies.

I was never lucky enough to visit the Blackpool exhibition, but if I could travel back in time I think I'd head straight to that kiosk.

Thanks to everyone who took part in the annual **DWM** poll. As far as the magazine's results are concerned, I was delighted that issue 551's cover story – where Russell T Davies and Steven Moffat interviewed each other – scored so highly. It's one of my favourite features from recent years, and the fact that it made such an impact in an

issue published during the first national lockdown is especially gratifying.

I was also pleased to see that the comic strip did so well in the poll. The retail challenges during the pandemic meant we had to pause the strip for a while, but rest assured that we're actively preparing for its return. In the meantime, we're going to bring you some new Thirteenth Doctor fiction in another form – a story specially created for the magazine by Joy Wilkinson, who wrote the acclaimed episode *The Witchfinders* in 2018. *Black Powder* begins in the next issue, which is on sale 19 August.

Until then, take care.

Marcus



Blackpool photo © Stuart Glazebrook. Toy photos © Marcus Hearn, Joe McIntyre, Helen Solomon.

THIS ISSUE'S CONTRIBUTORS INCLUDE

Jonathan Rigby

The Dæmons had a profound effect on Jonathan as a boy (aged eight, to be precise) – and on page 46 he pays tribute to one of its stars, Damaris Hayman. Though catching up with her somewhat later, he was equally fascinated by Jackie Lane, whom he commemorates on page 34.



Lisa Gledhill

Lisa has been a *Doctor Who* fan since the days of Sky Ray Lollies and Patrick Troughton's Doctor. That's why she's delighted to be writing about the new release of *The Web of Fear* and its animated replacement for the still-missing Episode 3. Her exclusive preview is on page 42.



Bob Fischer

Bob is a writer and sometime BBC radio presenter. He was introduced to *Doctor Who* as a toddler by his Uncle Trevor, who now denies ever having been a fan. On page 20, Bob unearths memories of one of the Third Doctor's most unusual adventures – his visit to Middlesbrough in 1973.



Jackie Lane (1941-2021)



Doctor Who actress Jackie Lane died on 7 June at the age of 79.

Jackie Lane played the First Doctor's companion Dodo Chaplet in 19 episodes of *Doctor Who* in 1966. First appearing at the end of *Bell of Doom*, the final instalment of *The Massacre of Saint Bartholomew's Eve*, Dodo travelled with the Doctor (William Hartnell) and Steven (Peter Purves) throughout *The Ark*, *The Celestial Toy-maker*, *The Gunfighters* and *The Savages*. Her final appearance was in Episode 2 of *The War Machines*.

After leaving *Doctor Who*, Jackie became an actors' agent and, for a time, represented Tom Baker.

Doctor Who Magazine's tribute to Jackie begins on page 34.

◀ Jackie Lane as Dodo in *The Ark* (1966).

▶ On location at Wimbledon Common for *Bell of Doom* (1966).



Evil Animation

BC Studios' new animated version of *The Evil of the Daleks* is on its way to DVD and Blu-ray this September.

This mostly missing seven-part serial – written by David Whitaker and first broadcast in 1967 – stars Patrick Troughton as the Doctor and Frazer Hines as Jamie McCrimmon, and introduces Deborah Watling as Victoria Waterfield. The cast also includes Marius Goring, John Bailey, Brigit Forsyth, Gary Watson, Jo Rowbottom, Windsor Davies and Sonny Caldinez.



Surviving audio recordings of all seven episodes have been used to help create a fully animated version of the story, which will be available to watch in colour and black and white. The three-disc release will also include the following special features: a remastered version of the surviving Episode 2; telesnap reconstructions of the six missing episodes; audio commentaries; the soundtrack narrated by Tom Baker; a making-of documentary and a photo gallery.

AnneMarie Walsh, director of the 2021 animation, says: "It's been a privilege to work on this fantastic story with such a brilliant team. Thanks to the fans for supporting our work. I hope you all enjoy watching it as much as we enjoyed making it!"

The Evil of the Daleks will be available from 27 September, RRP £20.42 on DVD, £25.52 on Blu-ray and £40.84 as a limited-edition Blu-ray steelbook. It's available to pre-order now from retailers including Amazon, HMV, Zavvi and Zoom.

The Year of Martha Jones

Martha Jones returns in a new box set of audio adventures, starring Freema Agyeman as Martha and Adjoa Andoh as Francine Jones.

The Year of Martha Jones comprises three stories that take place during the time Martha, companion to the Tenth Doctor, spends travelling the Earth between the episodes *The Sound of Drums* and *Last of the Time Lords* (both 2007). The adventures in the new release are *The Last Diner* by James Goss, *Silver Medal* by Tim Foley and *Deceived* by Matt Fitton.

"We really didn't know what Martha was going through during that year on Earth," says Freema. "We see her embark on it, and we see the conclusion of it, but it's so interesting to really see her as an ordinary person, trying to do extraordinary things. She has incredible independence and strength so I think she can rely on that, but it's

been great to see how she does ebb and flow throughout that journey."

"I love Martha Jones and I love tales of an apocalyptic Earth," says producer David Richardson. "When we secured Freema for this box set I was immediately drawn to the idea of Martha's year on an Earth subjugated by the Master. The Doctor has lost! The Jones family in peril! Toclafane sweeping the skies, and a mission to travel the world, sharing tales of a Time Lord who defeats the monsters. There was so much dramatic potential and our writers have had a lot of fun with that."

The Year of Martha Jones will be available from December 2021. It's available to pre-order now from bigfinish.com priced £19.99 on CD and £16.99 as a digital download.

◀ Freema Agyeman.



Mythical Vinyl



companion Steven, and features Maureen O'Brien, making her final appearance as Vicki. The guest cast includes Max Adrian as King Priam, Barrie Ingham as Paris, Frances White as Cassandra and Ivor Salter as Odysseus. Incidental music is by Humphrey Searle.

The *Myth Makers*, a missing four-part story from 1965, is set to be released on vinyl by Demon Records.

Presented across two 140g vinyl 'Trojan Sunset' splatter discs, the TV soundtrack stars William Hartnell as the Doctor. It's narrated by Peter Purves, who co-stars as the Doctor's

The coloured LPs are presented in a gatefold sleeve with fully illustrated inner sleeves. Original episode billings, and full cast and credits, are included.

The Myth Makers is available from 27 August and can be pre-ordered at smarturl.it/DoctorWho_MythMakers



Who for the Blind

A *Doctor Who* fan has launched a campaign to bring the show to blind and partially sighted people.

Louis Moorhouse has been blind since he was 18 months old. Now aged 19, he's teamed up with the charity Living Paintings in an effort to bring *Doctor Who* alive for people with sight loss.

"I'm a big fan of *Doctor Who*," says Louis, "but I have yet to really meet the weird and wonderful characters, aliens, monsters and devices from the show because I can't see them. I asked Living Paintings to help and they said yes. Together we aim to produce a series of tactile and audio books that will let me see, in my own way, images of the different Doctors, Daleks, the TARDIS and so much more."

Liz Davies, publishing manager at Living Paintings, says: "To have the possibility of creating the world's only tactile and audio book series about *Doctor Who* for blind



▲ Campaigner Louis Moorhouse.

people is incredibly exciting, so we're delighted that the people at *Doctor Who* have given us permission to create three 'Touch to See' books. The universe of *Doctor Who* is an immensely visual extravaganza that we will capture and share with blind people. Through evocative tactile pictures coupled with atmospheric and descriptive audio guides, plus music and sound effects, we'll bring the spectacle of *Doctor Who* to life."

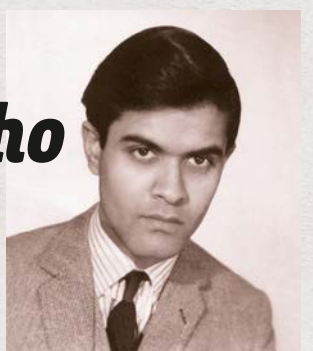
Louis is aiming to raise £15,000 via a Crowdfunder campaign: crowdfunder.co.uk/louis-campaign. Living Paintings also have a webpage dedicated to Louis' appeal: livingpaintings.org/doctor-who

Directing Doctor Who

The next DWM Special Edition will be *Directing Doctor Who*, an in-depth look at the people who directed some of *Doctor Who*'s most memorable stories and the techniques they employed.

Highlights of the magazine will include new interviews with such notable directors as Waris Hussein and Graeme Harper, alongside features on Christopher Barry, Douglas Camfield, David Maloney and many others.

DWM Special Edition 58: *Directing Doctor Who* will be on sale from panini.co.uk and WH Smith from Thursday 5 August priced £6.99. It will also be available as a digital edition from pocketmags.com priced £5.99.



▲ Directors Waris Hussein (top) and Graeme Harper.

The Ever-Running

The latest publication in Candy Jar Books' *Lethbridge-Stewart* range is out now.

The Ever-Running is a collection of six short stories in which Brigadier Alistair Lethbridge-Stewart discovers that reality is under attack from an enemy beyond the boundaries of space and time. The *Ever-Running* have vowed they must never be caught, and to prevent capture they're willing to destroy all that Alistair has sworn to protect.

"I wanted to take the Brigadier to places he's never been before," says writer Richard Brewer. "I started writing *The Ever-Running* during a particularly difficult time. My

wife was diagnosed with a brain tumour at the beginning of last year. At first, she and I shared a deep sense of powerlessness and frustration at the news. But after the initial shock, and following some investigation into the current

state of research into brain tumour treatment, we both knew that we desperately wanted to raise some money. I approached Shaun [Russell, Candy Jar Books' head of publishing] about writing a selection of short stories to raise funds for this urgent

cause, and he readily agreed." *The Ever-Running* is available from candyjarbooks.co.uk. Profits will be donated to the Brain Tumour Charity.



Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk or tweet us at: @DWMtweets

Send your letters to:

Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

Jackie Lane, who played the First Doctor's companion Dodo in 1966, died in June. Here are some of your tributes to her...

REMEMBERING JACKIE

❑ **CHRIS WINWOOD** EMAIL
How sad that Jackie Lane has gone. Her time on *Doctor Who* was such a period of change, with new producers and script editors bringing their new brooms and sweeping clean with incredible frequency. The last of the 'schoolgirl' companions seemed to have been created and written out on a whim, but Jackie gives her all to Dodo and the character always twinkles.

She's in a great run of stories and brings real 'oomph' to all of them. If *The Savages* was ever to turn up, people would realise that it should have been Dodo leading the planet, not Steven. And it's an absolute pleasure to watch "Miss Dodo Dupont, wizard of the ivory keys" in *The Gunfighters*. Thanks, Jackie.

❑ **MATT BAKER** ASHFORD
Many female companions in the 1960s played the damsel



CG artwork of Dodo and Monoids by Christopher Leaper.

in distress. But Dodo was different. She was more of a problem solver. I think *The Celestial Toymaker* was a rarity because the story was centred around the companions.

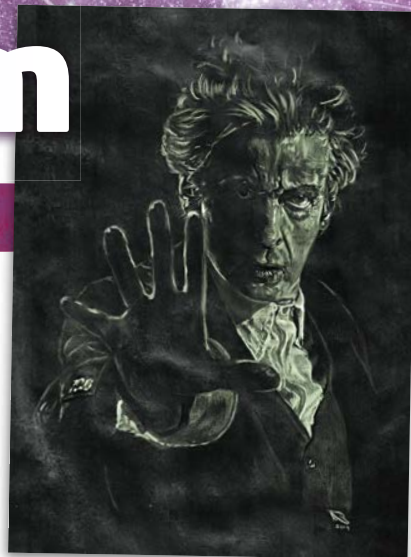
The Gunfighters was another instance where Dodo had to use her initiative to survive. Her time in the TARDIS ended with a whimper, but she had a lot more to give. She will be missed.

❑ CHRISTOPHER LEAPER

EMAIL
My brother and I saw Dodo for the first time last year in *The Ark* and absolutely loved her character. She was a breath of fresh air and I found her lines quite entertaining. Jackie Lane did a great job playing her and I'm truly sorry to hear that she's passed away. RIP Jackie.

'ALTERNATE THIRTEENTH'

EMAIL
I can't say I ever thought much of Dodo. To me, she seemed like a companion who never really shone due to her rushed entrance and exit and only a few appearances on TV, many of which were subsequently lost. And yet Jackie Lane still left a legacy and she is fondly remembered by fans. When she took the part, could she have ever thought that over 50 years



❑ Ian Branch's pencil drawing of the Twelfth Doctor.

down the line people would still be watching a 1960s sci-fi serial where she battles cowboys and almost wipes out humanity with a cold? Whatever your thoughts on Dodo, there's no denying the crucial role she played in helping close out the First Doctor's era of the show.

❑ EWAN MORGAN

ABERDEEN
It was a shame that Jackie Lane's time on *Who* was so short-lived. Given further episodes, she could have done so much more. I genuinely liked her character Dodo, particularly in *The Gunfighters* and *The Savages*.

When I came back to conventions in 2011, I was determined to track down many of the actors I had yet to meet. I succeeded, except with Jackie. Every time her name cropped up for some signing, I was genuinely ready to drop everything to meet this very special lady, only to realise it was a private signing where there was no audience.

I was incredibly envious of Toby Hadoke, who bumped into her once on a train from Manchester to London. Imagine that! I was tempted to move to Manchester in the hope I might one day catch her on that train. In the end, I just had to settle for a signed photo but one that I treasure.

Our own tributes to Jackie Lane begin on page 34.

STAR LETTER

❑ ANTONI FLETCHER-GOLDSPINK

BRIGHTON
Jackie Lane proved the most elusive, and so maybe the most enigmatic, member of the *Doctor Who* family. When the opportunity arose to meet her at a signing

in Barking in 2010 I jumped at the chance, taking my visiting ten-year-old nephew who had just watched (and loved) her final story, *The War Machines*, with me.

Jackie was a delight, seemingly bemused by the attention but happy to chat to Xander and myself about *Who* and related topics. Xander didn't want a photo but how could I not? That evening *Vincent and the Doctor* was broadcast, helping me and my sister to talk to Xander about mental health and the importance of art and creativity. He asked if mental-health issues included Dodo being

taken over. Forty-four years between stories, yet both helping to educate about real-world issues whilst entertaining. The power of *Doctor Who*.

That day and Jackie Lane hold a very special place in my heart. She was part of a very special show to all of us, but also part of a very special day for my family. I hope she realised how loved she was.

Antoni's letter wins him a copy of *The Secrets of Det-Sen*, a new audio adventure featuring the First Doctor, Dodo and Steven.

It will be released in August but is available to pre-order now from bigfinish.com priced £14.99 (CD) and £12.99 (digital).



❑ Jackie Lane as Dodo Chaplet in *The Massacre of St Bartholomew's Eve* (1966).



UNORTHODOX NOSTALGIA

❑ CHARLIE BUCKLEY

LINCOLNSHIRE
DWM 565 was extremely nostalgic for me, thanks to the articles on Season 24 and its upcoming Blu-ray release. This



◆ Ewan Morgan's Jackie Lane autograph.



◆ Jeremy Nigel Spencer's hand-drawn cassette cover for *Daleks' Invasion Earth 2150 A.D.*

may sound rather unorthodox considering I was born in 2004! I know plenty of people, my grandfather included, who have been Whovians since day one.

I've been a fan since I was ten and Season 24 was the first 'classic' *Who* season I bought on DVD. And despite the general consensus and reviews, I loved it! Yes, it was cheesy and silly, but I think that gave the whole season a lovely, quirky and fun charm.

TWIST OF FETE

◆ NICK GILES ESSEX

DWM 566's lovely article about *Doctor Who* audio cassettes bought back a lot of memories of times spent collecting and enjoying many of those titles in the late 1990s and early 00s. I became a *Doctor Who* fan in about 1994, and those 'missing story' releases soon became holy grails.

I will never forget my little brother finding a copy of *The*

Macra Terror at a school fête for me. It was so exciting to hear this missing story, and to have what felt like 'rare' merchandise at the time. I soon completed the collection through online auction sites, and when *The Massacre* was eventually released, I had to design myself a retro cover so it matched the beautiful originals on the shelf!

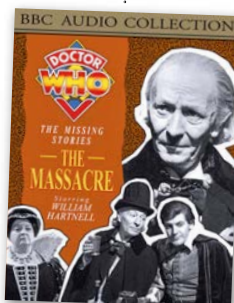
AZTEC ENCORE

◆ SHARON EVANS EMAIL

As an amateur orchestral musician, it was with great delight that I read in issue

566 that the BBC Concert Orchestra had performed extracts from Sir Richard Rodney Bennett's score for *The Aztecs* for the first time since 1964. In my opinion, his music for the 1974 version of *Murder on the Orient Express*

is one of the finest movie soundtracks ever composed.



◆ Nick Giles' fan-made retro cassette cover for *The Massacre*.

On listening to the Radio 3 programme, the only disappointment was that there wasn't more of his work on *The Aztecs*. Hopefully one day the complete score can be released commercially for more people to hear and appreciate.

SCI-FI TREASURES

◆ JOHN VINCENT

BIRMINGHAM

Thank you for the article in **DWM** 566 on the amazing Museum of Sci-Fi run by Neil Cole. The day the magazine came out, we were in Allendale visiting the museum after many delayed attempts to visit due to COVID restrictions. I supplied some of the sound effects and music for the exhibition and also donated Christopher Barry's RAF jacket to the display, as I felt it was more important than it being hidden away from site in a wardrobe.

A special thank you to Neil for taking the time to give us a tour and for the vast amount of work he put into building the museum and restoring the exhibits. →

WHO TUBE

This issue's selection of *Who*-related videos...



◆ A first look at the new animation of the Second Doctor serial *The Web of Fear*, ahead of its release on DVD and Blu-ray in August. Go to: tinyurl.com/AnimatedWeb



◆ The trailer for the animation of the mostly missing 1967 serial *The Evil of the Daleks*, which will be released on 27 September. Go to: tinyurl.com/EvilTrail



◆ Watch a new trailer for the immersive theatrical adventure *Time Fracture*. Tickets are still available and can be booked online. Go to: tinyurl.com/TimeFractureWestEnd



◆ Director Rachel Talalay describes how she shot the Cyber battle sequence in *The Doctor Falls*, featuring behind-the-scenes footage. Go to: tinyurl.com/TalalayCyberBattle



◆ A fan tribute video to the late Jackie Lane, with highlights of her performance as Dodo Chaplet in Season 3 of *Doctor Who*. Go to: tinyurl.com/JackieLaneTribute

The Daft Dimension BY LEW STRINGER



ON TWITTER...

@mcclaymagic What a fabulous interview with Jodie Whittaker and Mandip Gill in **DWM** 566. The questions were awesome, the answers brilliant, and their beautiful natures shone through. And Jodie's message at the end... This is why #ShesMyDoctor

@hellosweetie_13 Running to my letterbox to get **Doctor Who Magazine** issue 566 and some Thirteenth Doctor content.

@sargeabernathy RIP Jackie Lane, who played an under-appreciated companion to the First Doctor. I hope more of her episodes turn up one day.

@StuartHumphryes I'm a huge fan of *The Gunfighters* and Jackie Lane's performance as "Miss Dodo Dupont, wizard of the ivory keys" is perfectly pitched for such a lighthearted romp. So sad to hear of her passing.

@KillerMoff Dodo was one of the companions I remember reading about in Target novelisations from the library. When I saw the episodes, in many ways they were disappointing. But never Jackie.

@meHaydenWright I had a great 50th birthday weekend, lots of wonderful gifts from very lovely people. A special mention to my big sister for getting me the *Fantastic First Issue* of **DWM**. I am 8 years old again!



📍 @meHaydenWright with his very special birthday present.

➔ MASTERFUL

📍 **RICHARD FODEN** EMAIL
On a recent holiday I decided to wear my Roger Delgado t-shirt. The first shop I went into, the gentleman behind the till spent ages talking about all the Masters and how Peter Pratt was the one he remembered the most. But Roger was the first and the best. I came out of the second shop and another gentleman stopped me and asked where



📍 Eliza Hyde's *Doctor Who* cosplay.

he could get a t-shirt like mine. He explained that everyone said his dad was the spitting image of Roger and he wanted to get one to show his mum. Throughout the day, other people commented how Roger was their favourite Master!

I never thought I'd get much reaction wearing that t-shirt, but apparently Lincolnshire is full of old-school fans.



📍 Richard Foden wearing his Master t-shirt on holiday.

THANK YOU THIRTEEN

📍 **ELIZA HYDE** EMAIL
Isn't it amazing what a difference a year makes? We never stop growing, evolving, changing and learning. *Fugitive of the Judoon* was broadcast during a relatively difficult time in my life. The last ten minutes of the episode, which turned everything we thought we knew about *Doctor Who* on its head, gave me the same feelings of enchantment, mystery and excitement as I felt when I first started watching the show as a child.

In the year that has passed since, I am in a far better place and, much like the Doctor, I've started to rediscover who I am and embrace it for all that it's worth. She is the perfect role model, especially for

those who feel a little bit like outsiders. It's what makes this show so special.

📍 ERICA HELLER EMAIL

When Jodie Whittaker's Doctor fell into the train at the start of Series 11, I thought, "This will never work." But the 'past' me was stupid. Her first series was not my absolute favourite but it got better. It got so much better. I loved **DWM** issue 566, as it highlighted Yaz and 13's brilliant relationship. It inspired me to rewatch Series 11 and 12 with my partner (who loved them from day one). As an older gay woman (I'm 57), I grew up with very little representation. I hope that there is exploration of Yaz's identity in Series 13.

I also want to thank you for issue 565. Sylvester McCoy brought so much to the show and I enjoyed Sophie Aldred very much in *Dragonfire*, which is still one of my favourite episodes.

THE 1975

📍 LEE HAMES EMAIL

I've been a regular subscriber and reader of your magazine since 2006 and have always been amazed at the quality of your publications. Following the delivery of your latest bookazine *Doctor Who: Chronicles – 1975* I am compelled to write in to express how I feel you have excelled yourselves with this latest issue. It never ceases to amaze me how you can approach an era of the show's history that has been covered many



📍 *The Church of Omega* by Damian Whittle. This digital artwork was created using photos taken at Blackpool's *Doctor Who* Museum in 2007.

times before in a new, fresh and exciting way. The magazine, as ever, looks beautiful.

There are photographs and gorgeous production drawings I've never seen before. My favourite feature is *Toy Stories*, particularly the section on the Weetabix cards. I know the *Toy Stories* feature was part of your 1965 bookazine too, so I really hope these continue to be a regular part of upcoming editions.

Thanks for the kind words, Lee. We'll certainly aim to include as many toys and other collectables as possible in future issues of our new bookazine series. *Chronicles: 1975* has now sold out at the online Panini Store panini.co.uk but it's still available from selected branches of WH Smith priced £9.99, and as a digital edition from pocketmags.com priced £8.99.

That's all for now – please keep sending in your letters, photos and artwork to dwm@panini.co.uk **DWM**



📍 *The Thirteenth Doctor Era So Far* by Benjamin Callinicos.

SUBSCRIPTIONS

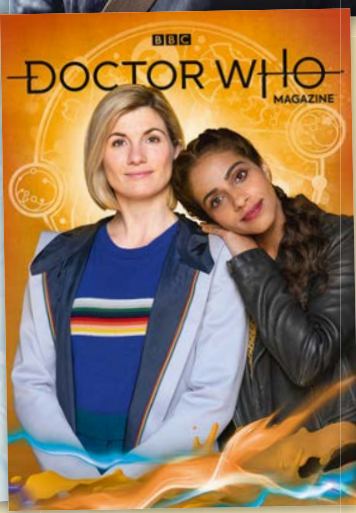
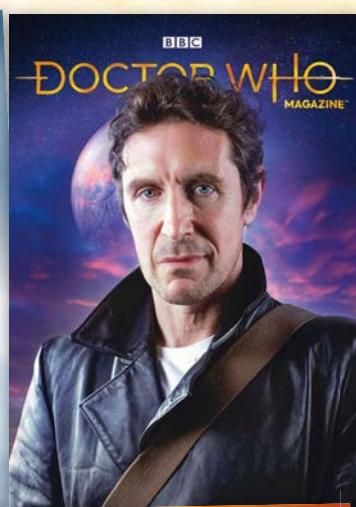
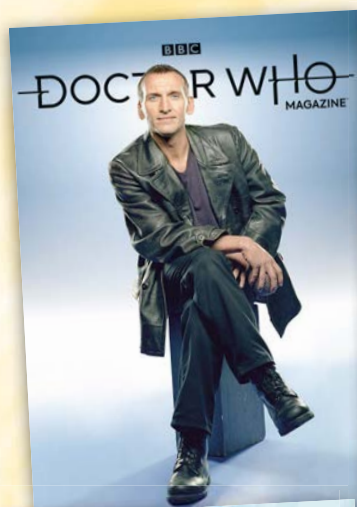
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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

HONORS



👤 The Master (Jonathan Pryce) in *The Curse of Fatal Death* (1999).

Jonathan Pryce, the Master in the 1999 Comic Relief story *The Curse of Fatal Death*, was knighted in the 2021 Queen's Birthday Honours.

TELEVISION

Shooting has begun on *The Devil's Hour* for Amazon Prime video. **Steven Moffat** and **Sue Vertue** are the executive producers of this six-part thriller, which will star **Peter Capaldi** as a reclusive nomad and **Jessica Raine** as Lucy, who wakes up at the same time every night with terrifying visions. **Nikesh Patel** and **Meera Syal** are also among the cast.

Neil Gaiman's *Good Omens*, which stars **David**



👤 Michael Sheen as Aziraphale and David Tennant as Crowley in *Good Omens*.

Tennant and Michael Sheen, has been commissioned for a second series and will start filming later this year.

Catherine Tate has not one but several roles in her next project, a self-created Netflix rockumentary set in a women's prison entitled *Hard Cell*. Tate will play several different characters in the six-part production for Leopard Pictures.



👤 Catherine Tate stars in *Hard Cell*.

Keep an eye out for the forthcoming BBC drama *Vigil*. From the team behind mega-success *Line of Duty*, it features several *Doctor Who* alumni in the cast, including **Suranne Jones**, **Lois Chimimba**, **Anjali Mohindra** and **Paterson Joseph**.

Peter Davison has joined the ITV series *The Larkins*, which is a new adaptation of HE Bates' *The Darling Buds of May*. The show also features **Bradley Walsh** and **Tony Gardner**, and is written by **Simon Nye**.

Filming has begun on the third and final series of *His Dark Materials* for the BBC and HBO. Returning cast members include **Jade Anouka** as Ruta Skadi, while new cast members include **Chipo Chung** as the angel Xaphania. The show is produced by Bad Wolf, which is run by **Jane Tranter** and **Julie Gardner**.

👤 **Jessica Raine** as Emma Grayling in *Hide* (2013).



👤 The Thinker (Peter Capaldi) in *The Suicide Squad*.

FILM

Peter Capaldi stars in *The Suicide Squad*, which begins its UK release on 30 July.

Katherine Jenkins and **Bill Nighy** are in the cast of *Minamata*, released in the UK on 6 August.

Stephen Fry narrates the English-language version of Robin Lutz's feature documentary *Escher: Journey into Infinity*, released on 13 August. The film examines the life of the artist MC Escher, whose work inspired the 1982 *Doctor Who* story *Castrovalva*.

MISCELLANEOUS

John Bishop has announced a new tour of his stand-up show, which will begin at the end of August in Canterbury and end in May 2022 in Copenhagen. Some venues are already sold out, but tickets and details are available online.

Peter Capaldi is to release his debut solo album soon. He began the project as something to do during lockdown.

Brian Blessed has been made an ambassador for the British Society for Heart Failure.

Lee

John has announced his July-October tour. He will be performing at Boisdale Canary Wharf, Chiffest, Jazz in Marciac (France), Hastings Pride, Esher Theatre, The Jazz Café London and Roadmender Northampton. Tickets are available via his website.

Toby Hadoke has joined the cast of *Coronation Street*. His character, Fergus Dunford, made his first appearance on 5 July.

TOBY HADOKE



OBITUARIES



👤 Jackie Lane

Jackie Lane who played Dodo Chaplet, companion to William Hartnell's Doctor from *The Massacre of St Bartholomew's Eve* to *The War Machines*, died on 7 June, aged 79. **DWM** pays tribute on page 34.

Christopher Coll, the likeable character actor who played Phipps in *The Seeds of Death* and Stubbs in *The Mutants*, died at 83 on 29 May.

News has just reached **DWM** that **Chris Browning**, who was one of the Thals in the first Dalek story (1963-64), died in August 2019, aged 80.



👤 Christopher Coll



THIS MONTH IN... 1989



SATURDAY 19 AUGUST

You couldn't have called it an 'end of the pier' show; the end of the pier was ten minutes' walk along the seafront. But the Congress Theatre in Eastbourne was the end of the road for the stage play *Doctor Who: The Ultimate Adventure*.

It had started in Wimbledon in March, with Jon Pertwee in the lead, before heading off to a succession of medium-sized venues in Liverpool, Birmingham, Glasgow and Manchester (among others). Colin Baker had taken over in Newcastle in June, and from there it visited Nottingham, Northampton, Brighton, Southsea – a path almost as circuitous as the theatrical Doctors' meanderings through time and space in the company of an 18th-century French aristocrat implausibly named Jason, a nightclub singer named Crystal and a furry alien bartender named Zog. The show had Daleks! Cybermen! Margaret Thatcher! A trick guillotine! "Stunning hi-tech laser effects!" according to the posters. Plus three songs, including a Crystal and Jason duet – *Sky High*, sung especially for you – and *Business is Business*, an old-school showstopper full of oom-pah-pah.

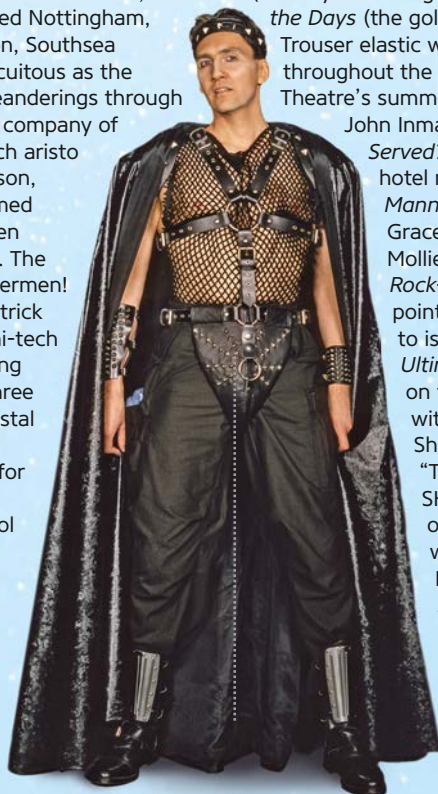
Business had been variable. "This afternoon we had something like 39 people in," Colin

supposed *Last Crusade* at the end of June, vastly overshadowing even James Bond – who may have had a *Licence to Kill* but no longer one to print money. The biggest box-office draw of all arrived on 10 August: Tim Burton's moody *Batman*.



two singalong revues: *Roll Out the Barrel* (Vera Lynn nostalgia) and *Those Were the Days* (the golden age of music hall). Trouser elastic was in short supply throughout the Devonshire Park Theatre's summer season, with

John Inman from *Are You Being Served?* playing a beleaguered hotel manager in *Beside Manners*, and his former Grace Bros colleague Mollie Sugden starring in *Rock-a-Bye Sailor*. At some point, the Congress took to issuing flyers with the *Ultimate Adventure* poster on the left, but – perhaps with overtones of "Puppet Show and Spinal Tap" – "THE ULTIMATE LASER SHOW" in giant red type on the right. The bearer was promised "2 TICKETS FOR THE PRICE OF 1 AT ANY PERFORMANCE MONDAY – FRIDAY" (albeit with the caveat: "Subject to availability").



☞ Zog (Stephanie Colburn), Crystal (Rebecca Thornhill), Jason (Graeme Smith) and the Doctor (Colin Baker) in *The Ultimate Adventure* (1989).

☞ Sylvester McCoy as the Doctor and Sophie Aldred as Ace in *Ghost Light* (1989).

☑ The 2-for-1 ticket offer for *The Ultimate Adventure*.

☞ David Banks as Karl in *The Ultimate Adventure*.

Baker told fanzine writer Paul Kirkley after a June matinée in Leeds. "As soon as the school holidays start I'm sure we'll do a lot better..." But it turned out to be a boiling hot summer, and Indiana Jones was packing them into the cinemas as he embarked on his

By then, *The Ultimate Adventure* was three days into its final fortnight – but even within Eastbourne itself, the competition was ferocious. The Royal Hippodrome was alternating



It may not have been a *Les Mis*-sized hit, but no one went back to their B and Bs, campsites and caravan parks miserable. In issue 537 of *Doctor Who Magazine*, television Cyberleader David Banks – who'd actually spent most of the previous six months playing space mercenary Karl – remembered the wrap party in Eastbourne as the best he'd ever attended. "John Nathan-Turner and his partner were there," he recalled. The programme's BBC producer was free to attend because, as it turned out, *The Ultimate Adventure* was literally that – the last. The final day's recording on *Ghost Light*, the last story made as part of *Doctor Who*'s original 26-year run, had taken place just over two weeks earlier, on Thursday 3 August. There'd been a wrap party immediately after that, too, when incumbent Doctor Sylvester McCoy had told his on-screen sidekick Sophie Aldred: "See you next year." But it wasn't to be.

The Leisure Hive, the first story produced in the 1980s, had opened with a shot of a row of tents on Brighton Beach. Apt, then, that south coast seagulls were also present to serenade the programme to sleep on Saturday 19 August, the night its 1980s ended. **ALAN BARNES**

ALSO THIS MONTH

Friday the 4th
Widespread shock greeted the news that Maurice Colbourne had died suddenly of a heart attack, aged just 49. Colbourne had played the alien mercenary Lytton in *Resurrection of the Daleks* (1984) and *Attack of the Cybermen* (1985) before becoming a household name as the star of BBC sailing soap *Howards' Way*. Filming in Malta earlier that year, Colbourne had told *Radio Times* journalist Michael Cable that he was happy to stay with *Howards' Way* as long as it ran, but: "No actor ever assumes that anything is going to last..."

☞ Maurice Colbourne as Lytton in *Resurrection of the Daleks* (1984).



Travel without the TARDIS

JONATHAN MORRIS kicks off our holiday-themed issue with a sightseeing tour of the Doctor's favourite planet.

"So long as there's plenty of sun and absolutely no deep-space squid..."

Below: Scenes for *Smile* (2017) were recorded in the futuristic City of Arts and Sciences in Valencia.

Right: Tourists are given a tour of the observation floor of the Empire State Building in *The Chase* (1965).

As the Doctor has said several times, travel broadens the mind. We all want, like Donna Noble, to see a bit more of planet Earth. Of course, that hasn't been very easy recently, but just imagine... if you could go on a *Doctor Who*-themed holiday, where would you go? Given no restrictions and unlimited expenses, here are 13 'Wholiday' destinations, one for each Doctor.



13 VALENCIA, SPAIN

The stunning, futuristic City of Arts and Sciences is a must for any fan, as it was used not only as the location for *Smile* (2017) but has also appeared in pretty much every science-fiction film and TV series of the last decade.

12 NEW YORK, NEW YORK



No discerning *Doctor Who* fan can visit New York without checking out the locations for *The Angels Take Manhattan* (2012), particularly

Central Park and the sinister Weeping Angel of Liberty, but the top priority has to be the observation floor of the Empire State Building, as visited by the Daleks in *The Chase* (1965) and *The Daleks in Manhattan/Evolution of the Daleks* (2007). I've tried to start a tradition of shouting "Bye-bye, Daleks" to the people below, but it hasn't caught on.

Right: Tom Baker (the Doctor), Lalla Ward (Romana) and K9 on location in Brighton for *The Leisure Hive* (1980).





Left: Romana (Mary Tamm) and Count Grendel (Peter Jeffrey) in *The Androids of Tara* (1978). The exterior scenes for this story were filmed at Leeds Castle.

Below: The Doctor faces execution in *The Masque of Mandragora* (1976), scenes for which were filmed in Portmeirion, Wales.

11 LEEDS CASTLE, ENGLAND

Famously not in Leeds but near Maidstone in Kent, the location for *The Androids of Tara* has barely changed since it was seen on screen in 1978. You can stay overnight and it is, of course, ideal for weddings, though you have to bring your own Archimandrite.

10 BRISTOL, ENGLAND



For years, Bristol's only *Doctor Who* claim to fame was that *The Sun Makers* was filmed on the roof of a cigarette factory there in 1977. Now, Bristol has much to offer the enthusiastic fan, including the housing block from *Night Terrors* (2011), the caves from *Empress of Mars* (2017) and the suspension bridge from *Revolution of the Daleks* (2021). Plus, it's a short drive from Wells, site of the cathedral from *The Lazarus Experiment* (2007) and the nearby Wookey Hole Caves. Back in the 1970s, the guide used to tell visitors "Doctor Who and the Cybermen was filmed here" – until a certain young boy piped up "I think you will find it was Doctor Who and the Revenge of the Cybermen. Doctor Who and the Cybermen was set on the Moon." That boy now writes travel articles for *Doctor Who Magazine*.

9 AMSTERDAM, THE NETHERLANDS



Only one *Doctor Who* story has been set in Amsterdam, but what a story it was. The dramatic chase in Part Four of *Arc of Infinity* (1983) takes in canals, tulip-sellers, and everything else you would expect to see in old Amsterdam, save for a little mouse with clogs on.

Where to stay

No trip is complete without a visit to Frankendael House, though sadly there isn't a crypt behind the fountain to sleep in. So why not try the Stayokay Hotel, formerly one of the youth hostels visited by the Doctor and Nyssa in their frantic search for Omega.

8 PORTMEIRION, WALES

This picturesque Italianate village doubled for the fictional town of San Martino in *The Masque of Mandragora* (1976) but is perhaps best known as the setting of Wiggville in the CBeebies sketch show *Gigglebiz* (2009-). It's also within easy reach of the Himalayas, as seen in *The Abominable Snowmen* (1967), and the Death Zone and the Eye of Orion, as seen in *The Five Doctors* (1983).



7 ROME, ITALY



Doctor Who has never been filmed on the streets of Rome, but you can visit the real-life locations where the events of *The Romans* (1965) occurred and visit Rome's Cinecittà Studios and see the set used for *The Fires of Pompeii* (2008). If you're a real fan you'll want to visit the precipitous village of Castrovalva, inspiration for the MC Escher lithograph *Castrovalva*, which was, in turn, the inspiration for the classic 1982 story *Four to Doomsday*. [You're fired – Ed.]

6 BRIGHTON, ENGLAND

The Doctor may have twice missed the opening of the Brighton Pavilion but it remains open for ticketed visitors. The beach gives you a chance to luxuriate on the same pebbles seen in *The Leisure Hive* (1980).

How to get around

No trip to Brighton is complete without a ride on the bus named after 1980s producer John Nathan-Turner. Just ring the bell and the driver will be "persuaded to stay". →



Far left: Unusual traffic on Bristol's Clifton Suspension Bridge in *Revolution of the Daleks* (2021).

Left: Catherine Tate and David Tennant at Cinecittà Studios in Rome for *The Fires of Pompeii* (2008).

Below left: Peter Davison (as the Doctor) and Janet Fielding (Tegan) in Amsterdam during production of *Arc of Infinity* (1983).

Below right: The Brighton bus named after 1980s *Doctor Who* producer John Nathan-Turner. Photo © Stephen Cranford.

Travel without the TARDIS

Right: Bradley Walsh, Jodie Whittaker, Susan Lynch, Tosin Cole and Shaun Dooley take a break from recording *The Ghost Monument* (2018) in Cape Town, South Africa.

Far right: Trafalgar Square is conquered in *The Dalek Invasion of Earth* (1964).

Below: Lalla Ward and Tom Baker in Paris for *City of Death* (1979).



5 CAPE TOWN, SOUTH AFRICA

A recent addition to the list, Cape Town and its surroundings have provided locations for places as varied as the planet Desolation (*The Ghost Monument*, 2018), 1950s Alabama (*Rosa*, 2018), all the different places in *Spyfall* (2020) and all the different places in *Praxeus* (2020). You can't walk down the street without a caption in large white capital letters popping up to say where you are.

4 PARIS, FRANCE

As a *Doctor Who* fan in Paris, you're obliged to do several things. You must go up the Eiffel Tower and shout "Bye-bye, Duggan!" (Younger fans may prefer to jam a perception filter.) You must visit the Louvre and point out that the Mona Lisa hasn't got any eyebrows and you must stand outside the Medusa door at 47 Rue Vieille du Temple, recreating the publicity shot of Tom Baker raising his hand. And why not visit the *Doctor Who* locales of the Conciergerie, the Musée d'Orsay and the Palace of Versailles? (Note: indoor horse-riding is not permitted.)



3 CARDIFF, WALES



Above: Cassandra and her attendants in *The End of the World* (2005), one of many stories that used the Temple of Peace in Cardiff as a location.

Right: Peter Wyngarde as Timanov in Lanzarote for *Planet of Fire* (1984).

you're pressed for time just visit the Temple of Peace and cross a dozen stories off your list in one go.

Since 2005, Cardiff and its immediate surroundings have been the top option for *Doctor Who* locations, with everything from disused paper mills to disused steel foundries serving as alien spaceships. Virtually every street must have now featured in *Doctor Who* at some point, but if

Where to eat

Eddie's Diner on Mermaid Quay holds the distinction of being a TARDIS (the one used by Clara and Ashildr in the 2015 episode *Hell Bent*). If you can't get a table, don't worry as all the neighbouring restaurants have also appeared in *Doctor Who*. It's just around the corner from Roald Dahl Plass, so be sure to check out the *Torchwood* water feature and leave a sarcastic message at the 'lanto shrine'.

2 LONDON, ENGLAND

From the Daleks crossing Westminster Bridge to the Cybermen walking down the steps outside St Paul's Cathedral (twice!), there isn't a London landmark that hasn't been featured in *Doctor Who* (usually because it has a secret base beneath



it). While many of the locations from the 20th century are long gone, you can still see a real-life police box in Earl's Court and get odd looks from the people who live in the tower block used for the Brandon Estate.

Where to stay

For a central base, why not try the Langham, a five-star hotel opposite BBC Broadcasting House; its Courtyard Garden was the venue of almost every *Doctor Who* photocall in the 1980s. Or, for the full BBC experience, you can stay at the former Television Centre and sleep in a room where the Head of Series may have once sent a stiff memo to producer Innes Lloyd. Threshold House, the former site of the *Doctor Who* production office, has been demolished to make way for a hotel.

1 THE CANARY ISLANDS

Back in 1982, Lanzarote was considered an exotic location for the filming of *Planet of Fire* (1984). Now the *Doctor Who* team use the various islands so often it's regarded as a second Cardiff. You name it, it was shot there: it's doubled for Skaro, Gallifrey, the Moon, New Mexico, Turmezistan and post-apocalyptic Siberia.

Where to eat

Perhaps surprisingly, the scenes in *Planet of Fire* in which Timanov and Malkon discuss heretic-burning in what looks like a Spanish restaurant were, in fact, shot in a Spanish restaurant. The Mirador del Rio offers stunning panoramic views of Skaro, Gallifrey, the Moon etc. **DWM**



OVER 7.5 HOURS OF AUDIO



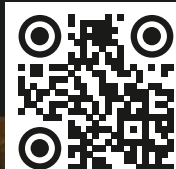
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THE SCIENCE MUSEUM

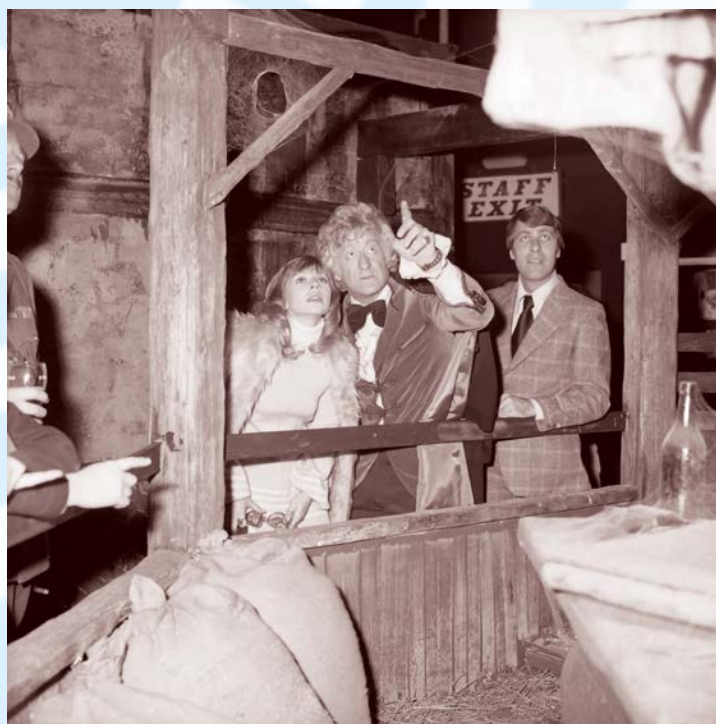
RICHARD MOLESWORTH begins a history of the BBC's earliest *Doctor Who* exhibitions with the story of the event in London that started it all...



In the early 1970s, Terry Sampson of BBC Enterprises was keen to establish a number of public events that showcased the expertise of BBC programme makers.

In 1972, he held discussions with the Science Museum in London's South Kensington. The aim was to create a six-month exhibition showcasing the work of the BBC's Visual Effects Department, with the exhibition space divided into two main areas. The 'Old Mill' reproduced an

authentic studio set, containing working mill machinery, model rats that nibbled at scattered grain, grinning skulls and life-sized figures, all covered in cobwebs and dust. Leading from that, the second main area was a reasonably faithful full-scale replica of the TARDIS control room, with observation portals dotted around the outside of the set.



All these were augmented with other BBC items, from models made for the Open University (including a full-scale reproduction of the Apollo 15 lunar rover) to props from *Dad's Army* and numerous examples of graphic design.

Although the purpose of the exhibition was to display actual items used in the making of television programmes, the two main sets were constructed especially for the exhibition by Tony Oxley and Charlie Lumm of the BBC Visual Effects Department. For the TARDIS control room, a new central console was constructed, replicating the hexagonal design seen on TV, complete with a motorised central column that rose and fell. Each of the console's six panels displayed a myriad array of buttons and switches, with bulbs and backlit sections that lit up in sequence.

A pre-recorded audio tape of a Dalek voice was incorporated into the display, which could be activated at the press of a button.

However, the real stars of the exhibition were two new Dalek props, constructed by Oxley and Lumm, which were fairly accurate reproductions of the 'hero' props used in the making of *Doctor Who*. (The originals were needed for the production of *Planet of the Daleks* in January and February 1973.) One was given a mainly gold livery, with silver slats and black skirt hemispheres, while the other was predominantly silver with blue skirt hemispheres. These new Daleks contained internal mechanics that gave them some degree of movement; their heads turned, their eyestalks rose and fell, their sucker arms extended, and their gun arms waved menacingly.

A pre-recorded audio tape of a Dalek voice was incorporated into the display, which could be activated at the press of a button. Among the messages contained on it were "Whoever operated the time machine is an enemy of the Daleks" and "Exterminate the Earthmen! Seek out and destroy all humans!" To one side of the Dalek exhibit was an elaborate wall-mounted clockwork mechanism (designed and built by Oxley) labelled a 'Dalek Brain'.

The BBC Special Effects Exhibition opened at the Science Museum on 7 December 1972, just in time for the Christmas holidays. Once you were through the Old Mill set, a doorway modelled on the police-box exterior of the TARDIS led through to the main TARDIS control room set, complete with roundels inset into the stark white walls. To one side were three futuristic-looking computer banks and a couple of viewing 'portals'. The first contained mannequins wearing an Ogron costume, the robes of the Draconian Emperor (both of these from *Frontier in Space*, which viewers wouldn't see until the following year) and a Sea Devil costume (from *The Sea Devils*, 1972). The second portal featured a small selection of models, including the Axon ship (from *The Claws of Axos*, 1971), the Liz 79 rocket (from *The Space Pirates*, 1969) and Skybase (from *The Mutants*, 1972). These displays, along with the set containing the two Daleks, were constructed in their own dioramas, with alien landscapes and backgrounds adding to the otherworldly effect.

The TARDIS console prop proved a major draw to visitors, many of whom couldn't resist operating its controls – despite barriers designed to keep them at arm's length and prominent 'Please do not touch!' signs. Within weeks, six large Perspex sheets were installed to give →



Opposite page above: Jon Pertwee, Katy Manning and Nicholas Courtney, wearing their costumes from *The Three Doctors* (1972-73), examine the TARDIS console at the Science Museum on 6 December 1972. Photo © unusualexpo.com

Opposite page below: Katy Manning, Jon Pertwee and John Levene visit the 'old mill' display. Photo © Science Museum.

Left: An invite to the 6 December press preview of the Science Museum exhibition. Image courtesy of unusualexpo.com

Below: A Draconian, a Sea Devil and an Ogron make their exhibition debuts.





Above: The TARDIS set, protected by Perspex panels. Image courtesy of Christopher Hill.

Below: Jon Pertwee poses for a photo with the Daleks. Photo © SSPL/Getty Images.

→ the fragile buttons and switches more protection, but damage still occurred.

Among the early visitors to South Kensington was Lord Bath, the owner of Longleat House in Wiltshire. He was a great advocate of the exhibition and tried to make arrangements for it to be transferred to Longleat after it had finished its run in London. He'd spent the last few years developing Longleat as a visitor attraction, beginning

The TARDIS console prop proved a major draw to visitors, many of whom couldn't resist operating its controls.

with the creation of a safari park in 1966. Five years later Longleat had been the venue for a successful BBC exhibition of costumes used in *The Six Wives of Henry VIII*. However, the BBC Special Effects Exhibition was already scheduled to move to Middlesbrough for a further six months after its London run, so it was agreed that a new, somewhat smaller exhibition would be staged at Longleat in one of the stable blocks adjacent to the main house.

The Longleat BBC Special Effects Exhibition opened during the Easter holidays in 1973. Although it wasn't specifically promoted as a *Doctor Who* exhibition, it nevertheless boasted plenty of *Doctor Who* content. Tony Oxley and Charlie Lumm were commissioned once again, creating a single new exhibition room modelled on the Science Museum's TARDIS control room set, complete with a new TARDIS console prop in the centre of the room. This console was closely based on the prop they'd built for the Science Museum, with the same configuration of buttons and switches on each of the six panels. There were only two display cases in this exhibition, one on either side of the room. One was given over to general BBC exhibits, the other exclusively to *Doctor Who* items.

Oxley and Lumm also created two new Dalek props for the Longleat exhibition – again, one sporting gold



HORROR SHOW



The BBC Special Effects Exhibition at London's Science Museum was previewed in an edition of *Blue Peter* screened on 27 November 1972. Amid clouds of dry ice, former *Doctor Who* companion-turned-presenter Peter Purves introduced viewers to the costumed mannequins of the Sea Devil, Ogron and Draconian Emperor. "You might think this was part of the most terrifying horror film that was ever made," he suggested.

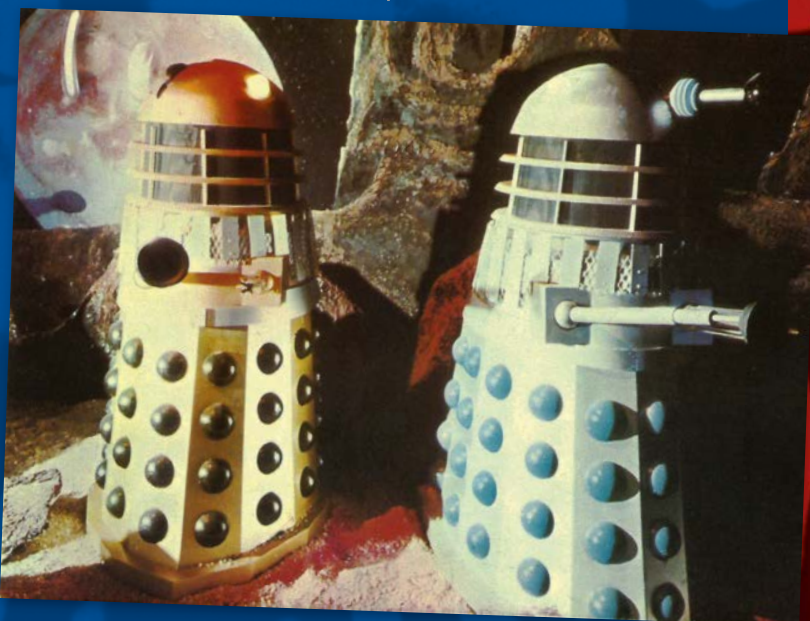
A special press preview was held on 6 December. The Science Museum was visited by Jon Pertwee, Katy Manning and Nicholas Courtney (all wearing their costumes from *The Three Doctors*), as well as John Levene and producer Barry Letts. During the day, Pertwee, Manning and Courtney were photographed examining the TARDIS console prop, and Pertwee later posed

with the two newly made Daleks.

The exhibition also boasted its own souvenir merchandise. The first colour postcard issued

by the *Doctor Who* production office in 1973 was of the two new

exhibition Daleks in their Science Museum tableau. Unfortunately, the gold Dalek's eyestalk was missing at the time the photograph was taken. Also, specially made 'TARDIS Commander' badges were produced for attendees to purchase at the event.



Top left: Presenter Peter Purves – flanked by the Draconian, Sea Devil and Ogron exhibits – previews the Science Museum exhibition in the 27 November 1972 edition of *Blue Peter*.

Top right: A TARDIS Commander badge was on sale at the exhibition. Photo © Giles Schumm.

livery, the other silver. Alongside these two Daleks were mannequins wearing the costumes of Aggedor (from *The Curse of Peladon*, 1972), a Cyberman (from *The Invasion*, 1968), a Draconian (from *Frontier in Space*, 1973) and a Sea Devil. To cap this all off, the exhibition's combined entrance and exit was a specially built wooden police-box shell, much larger than the TV prop. The shell was positioned outside the stable block and served as both shop and ticket kiosk. The Longleat exhibition ran successfully until October 1973.

The original BBC Special Effects Exhibition at the Science Museum had closed on 10 June. It was then moved – in its entirety – a few hundred miles north, to the Middlesbrough Town Hall Exhibition Centre in Teesside, opening on 5 July and running to 31 December.

The TARDIS control room set was still central to the Middlesbrough exhibition, though it now had a split-level layout, presumably because of the limitations of the new display space. The central console (still replete with Perspex protector panels) returned to the set, as did the computer banks from South Kensington. The newly built Dalek props were again positioned to be viewed through the open TARDIS doors. Added to the display was one of the new 'goon' Dalek props that had been built to buoy up the background numbers in *Planet of the Daleks* (1973). The Ogron, Sea Devil and Draconian mannequins all reappeared on their own set. They were joined by some giant maggots from *The Green Death* (1973) and a mannequin wearing the costume of Linx, the Sontaran from 1973-74's *The Time Warrior* (which had completed

production that June). The models of Skybase, Liz 79 and the Axon ship were hung in the background of this display.

Terry Sampson had been encouraged by the success of both the London and Middlesbrough events, noting the *Doctor Who* elements had been the biggest draw. As the newly formed BBC Exhibitions Unit looked for its next venue, it seemed inevitable that props and costumes from the series would be the star attraction... **DWM**

Above: A colour postcard issued in 1973 featuring the exhibition's Dalek tableau.

Below: *Doctor Who* producer Barry Letts with Jon Pertwee and Clifford Hatts, the BBC's Head of Scenic Design, Television. Photo © unusualexpo.com





MIDDLESBROUGH TOWN HALL



BOB FISCHER meets the North-Eastern fans with fond memories of the 1973 BBC TV Special Effects Exhibition in Middlesbrough. According to one visitor, “It was like a strange dream...”

a holiday in Ibiza. Nevertheless, he found time to greet press and fans alike inside Middlesbrough’s Town Hall, and local legend maintains he also expanded his collection of vintage glassware with a visit to Mona Taylor’s antiques shop on nearby Gurney Street.

The 14-year-old Alan Savage was among the local youngsters waiting at the exhibition, taking an unofficial

Top: The items on display at the BBC TV Special Effects Exhibition at Middlesbrough Town Hall in 1973 included a Draconian (from *Frontier in Space*, shown earlier that year), the TARDIS console, and various spaceships. Photos © Tony Loughlin.

Above: Middlesbrough Town Hall and the entrance to the crypt as they are today.

Right: 18-year-old Tony Loughlin next to the TARDIS computer banks. Photo © Tony Loughlin.

“T

he Daleks and Doctor Who have invaded Middlesbrough Town Hall. And they’ll be occupying the building, with ghosts and monsters to help them, for the next six months...”

So began the lead story of BBC1’s regional news programme *Look North* on Wednesday 4 July 1973.

Presenter Mike Neville made the solemn announcement before handing over to reporter Luke Casey, who – earlier in the day – had interviewed both Jon Pertwee and visual effects designer Jack Kine in the control room of the newly installed exhibition. “This is very much a better TARDIS than the one

I have to operate, and I can’t wait for the exhibition to finish so we can grab it and use it ourselves!” joked Pertwee. It had been a stressful day for the incumbent Doctor, whose flight to Teesside Airport was delayed for an hour. “The TARDIS is a lot more reliable than the airlines,” he quipped to *The Journal* newspaper – which also reported that, afterwards, Pertwee was jetting straight out for





Above: The six panels of the TARDIS console.
Photos © Tony Loughlin.

Left inset: Alan Savage recalls meeting the Doctor himself, Jon Pertwee.

Left: 18-year-old Bob Richardson emerges through the TARDIS doors – in reality, the exhibition's emergency exit. Photo © Bob Richardson.

Below inset: Nathan Cooke remembers being terrified by the Daleks as a five-year-old visitor. Photo © Nathan Cooke.

‘school holiday’ with his younger sister, Denise. “With it being a working day there wasn’t a huge crowd, but we were asked to line up and wait for him,” he recalls. “He appeared from behind the TARDIS door, saying ‘I am the Doctor!’

“It was like a strange dream. I told him, in a stammering voice, that he was my favourite Doctor. He graciously bowed, said ‘Thank you very much, young man,’ and I floated out of there. Did it *really* happen?”

“As we went down the stairs to the crypt, the first thing we heard was the hum of the TARDIS.” BOB RICHARDSON



The exhibition occupied the Town Hall’s intimate crypt, more commonly graced by live music from the likes of Hawkwind and Mott the Hoople. Opening fully to the public on Thursday 5 July, its first paying customers on that day were two Durham 18-year-olds, Bob Richardson and Tony Loughlin.

“It was such a grubby building back then!” remembers Bob. “Black, grimy and Victorian. But as we went down the stairs into the crypt, the first thing we heard was the hum of the TARDIS. We went past display cabinets showing wax bottles to be smashed over actors’ heads, and there was a full-sized rubber alligator fixed to the wall. Then we turned right and saw the police-box doors. As soon we stepped into the TARDIS control room, the take-off sound effect started playing and the column went up and down. We stopped in the doorway, absolutely gobsmacked.”

Many visitors recall the exhibition feeling oppressively dark, with intimidating blacked-out corridors. And, for some children, a single glimpse of the automated Daleks created by Tony Oxley and Charlie Lumm was enough to immediately curtail their visit. “They were shouting ‘Exterminate’ and I *screamed* the place down,” admits Nathan Cooke, who was aged five in 1973. “I was inconsolable. I thought I was about to die.” →



MIDDLESBROUGH TOWN HALL



→ Older brother Nigel, then 13, is still laughing. "We didn't get very far in!" he chortles. "Nathan ran out, down Corporation Road. My dad had paid for the tickets and there was no refund, so there were several attempts to get him back in there. But he wasn't having it..."

For six-year-old Martin Shipley, now proprietor of the Who-Ray! science-fiction gift shop in nearby Stockton-on-Tees, it was the giant maggot from *The Green Death* (1973) that proved traumatic. "At the end of the corridor, this dripping, juicy maggot was staring at me," he remembers. "I screamed and screamed, and I wouldn't go past it."



My godfather had to put his hands either side of my eyes and guide me back through the whole exhibition." Similarly troubled was 10-year-old Val Harrison. "The maggots had only just been on TV," she recalls. "This one was life-sized, and it moved. I had my dad to protect me, but they should have put somebody on the Emergency Exit door, opening it for terrified children..."



Images of the Middlesbrough exhibition are scarce, although prolific amateur photographer

John Hendy took four atmospheric shots, included on an excellent website (myddadsphotos.shendy.co.uk) curated by his son, Simon. Bob Richardson and Tony Loughlin also took a handful of snaps during their repeated visits. Memories of the exhibition, however, remain vivid. For many, a visit to the Teesside TARDIS became a regular part of their weekend's activities.

"Back then, kids were ejected from their houses on Saturday mornings!" says Steve Harrison, Val's husband. "So we'd go to the ABC Minors cinema club, or Romer Parrish's toy shop, and then – when the exhibition opened – it was only 10p for Daleks and the TARDIS. So it became assimilated into our routine. I easily went ten times, and I enjoyed them all."

Steve recalls further exhibits: an animatronic owl and a cobweb machine, both adding atmosphere to the Old Mill. A Teesside *Evening Gazette* report, dated 14 July 1973, also mentions a "laser gun used in Dr. Who and the Drashigs" and suggests the mill itself was inspired by a set created for the 1972 BBC1 crime drama, *The Man Outside*.

"At the end of the corridor, this dripping, juicy maggot was staring at me. I screamed and screamed."

MARTIN SHIPLEY



JULY 1973

5 THURSDAY
WEEK 27 - 188-179

I've seen the Tardis and it is bloody fantastic, super, words cannot describe it. The Daleks were there too. So were the Sea Devils, Ogrons and Draconians. The town hall looked like a crummy Victorian ruin and the exhibition was staged in the exhibition crypt. This immediately brings to mind visions of Frankenstein and Bela Lugosi! The inside was startlingly different from the exterior, much as the Police Box appearance hides the true form of the Tardis itself. The walls were absolutely flat and were painted matt black. I descended a flight of stairs, paid 20p and began my walk along a dark, dimly-lit corridor. On either side were show-cases containing boring exhibits. Beyond then I thought I caught sight of a flash of blue light. I continued down the corridor, turned right and found myself at the foot of a steel ramp which led up to a battered looking Police Call Box. THIS WAS THE TARDIS. From inside the box came a dull humming sound. Slowly I ascended towards the doors. I passed between the dark blue panelled portals and walked into a fantastic futuristic control room, in the centre of which stood a six sided control panel. A perspex column rose and settled slowly in the

JUNE			JULY		
S	1	8 15 22 29	S	1	8 15 22 29
M	2	9 16 23 30	M	2	9 16 23 30
T	3	10 17 24 31	T	3	10 17 24 31
W	4	11 18 25	W	4	11 18 25
T	5	12 19 26	T	5	12 19 26
F	6	13 20 27	F	6	13 20 27
S	7	14 21 28	S	7	14 21 28
F	1	8 15 22 29	F	1	8 15 22 29
S	2	9 16 23 30	S	2	9 16 23 30

1973 JULY

FRIDAY 6
WEEK 27 - 187-178

centre and coloured light winked at me from each of the faces of the hexagon. Constantly changing patterns of colour on the dials held my attention. The walls were decorated with semi-circles of sunken circles. This was just the way I'd imagined it would be. It seemed so real. Then the humming ceased. I heard switches being flicked and then an awesome dull thud which vibrated through the floor and made me shudder. The perspex column glowed and then the chamber was filled with that ear-splitting, screeching, rending, whining sound as the dematerialisation circuits did their work. Areal take off. What more could I ask for. The Daleks were controlled by a mechanical brain which fed them with electronic impulses which governed their every movement. When the TARDIS ended their gritty, unfeeling for voices reverberated through the craft as the chartered exterminate the earthmen, we are the rulers of this planet, we are the Daleks!

AUGUST			SEPTEMBER		
S	5	12 19 26	S	2	9 16 23 30
M	6	13 20 27	M	3	10 17 24
T	7	14 21 28	T	4	11 18 25
W	1	8 15 22 29	W	5	12 19 26
T	2	9 16 23 30	T	6	13 20 27
F	3	10 17 24 31	F	7	14 21 28
S	4	11 18 25	S	1	8 15 22 29

Top left: Martin Shipley in his shop, with a poster promoting the exhibition. Photo © Martin Shipley.

Top right inset: Val and Steve Harrison both visited the exhibition – Steve several times. Photos © Val and Steve Harrison.

Above: Bob Richardson is delighted to encounter a Dalek. Photo © Bob Richardson.

Right: Bob recorded his impressions of the exhibition in his diary. Photo © Bob Richardson.

THE PRISMUS GLOB



The Prismus Glob was made of green blobs, with a tabard of leathery

flaps," remembers Giles Schumm. "He had a nose with blowholes, gripping hands like an Ice Warrior, and huge rolling balls for feet."

Giles is describing his winning entry in the Design a Monster competition run in conjunction with the 1973 Middlesbrough exhibition. An 11-year-old Teesside schoolboy at the time, his prize was a tour of BBC Television Centre.

"My dad, my sister and I went, and met up with two other winners.



We were taken onto the set of *Colditz*, and I also remember looking down into a studio where Vera Lynn was recording. And I vividly remember being on the set of *The Monster of Peladon* [1974]. Jon Pertwee and Lis Sladen were with us, and they were lovely. We all had dinner, and I sat next to Jon. I'd seen him tell a story on [the panel show] *Jokers Wild* a little while before, but I'd missed the

punchline. I said, 'Maybe I shouldn't be asking you this at the BBC... but could you tell me the end of the joke you told on ITV?'

TV historian David Brunt pinpoints 11 February 1974 as the most likely date for Giles' tour – the only day on which *The Monster of Peladon*, *Colditz* and Vera Lynn were all recording at Television Centre. And, although the original Prismus Glob picture has long since vanished into the Vortex, Giles – now living in Berlin – has recreated it exclusively for *Doctor Who Magazine*.



Above left: Giles Schumm's 2021 drawing of the Prismus Glob, based on his winning competition entry from 1973.

Above right: Giles (left) and two other competition winners meet Jon Pertwee at BBC Television Centre in 1974.

Photo courtesy of Giles Schumm.

Left inset: Giles Schumm has vivid memories of visiting the set of *The Monster of Peladon*.

Photo © Giles Schumm.

Below left inset: Neil Smith admits to having "liberated" a lamp from the TARDIS console. Photo © Neil Smith.

Below: The 7" single of the *Doctor Who* theme (BBC Records, 1973) was sold at the exhibition shop.

Bottom: Stephen Roddam couldn't afford the *Doctor Who* single, so bought a Dalek postcard instead. Photo © Stephen Roddam.

Oddly, though, no one recalls the 'Tutankhamen's head' prop referenced by Mike Neville in that dramatic *Look North* bulletin. A programme, incidentally, that survives only as a home audio recording made by Bob Richardson.

Bob also kept a 1973 diary, which records him making 12 further visits to Middlesbrough that year. He recalls the popularity of the exhibition taking a toll on the displays themselves. "On my second visit, the black Dalek had been vandalised," he says. "The eye stalk had gone, and – on subsequent visits – so had the sucker. People were wrenching off pieces of Dalek to take as souvenirs. Within the first month, it looked pretty ramshackle."

One Middlesbrough youngster shamefully confesses to such petty larceny. "A little lamp from the TARDIS console just materialised in my pocket," admits Neil Smith, a slightly wayward 14-year-old at the time. "In my defence, there were lots of holes where other lamps had once been! There were bits of that exhibition disappearing every week. It was just like the real TARDIS... every time you walked in, it looked bigger than it had been the week before – because more and more of it had exited through the door!"

More legitimate keepsakes were available from the Town Hall box-office. Martin Shipley still has the TARDIS Commander badge he purchased, and Neil Smith bought a 7" single of the *Doctor Who* theme music, with Paddy Kingsland's twangy B-side, *Reg*, inspiring his enduring interest in electronic music. Fellow

Middlesbrough youngster Stephen Roddam almost missed out. "I wanted that, but it was out of my price range!" he says, laughing. "I got a Dalek postcard instead. There was a tiny kiosk with everything propped up on the counter. And eventually I got the single from a lad across the road. We agreed a swap for my copy of *The Streak*, by Ray Stevens. I think I got the better deal..."



The Teesside TARDIS dematerialised on 31 December 1973, and the Town Hall crypt returned to more traditional uses: within the month, it played host to a performance by

whimsical prog-rockers Stackridge. But the exhibition clearly left a lasting impression on North-Eastern youngsters; not least Bob Richardson, who subsequently enjoyed a long career with the BBC. He worked largely as a graphic designer but also had a stint at BBC Enterprises, even assisting with the permanent *Doctor Who* displays in Blackpool and Longleat. It's a testament to the show's potency that the legacy of the Time Lord's Teesside visit has proved so enduring.

Or, to quote Bob's breathless diary entry for Thursday 5 July 1973: "I've seen the TARDIS and it is bloody fantastic..." **DWM**





BLACKPOOL AND LONGLEAT

Given the success of the BBC Special Effects Exhibitions held in South Kensington and Middlesbrough, it was perhaps unsurprising that BBC Enterprises wanted to offer *Doctor Who* fans something on a more lavish scale. **RICHARD MOLESWORTH** describes the early years of the legendary exhibitions that followed.



uring its six-month run in Middlesbrough, the BBC Special Effects Exhibition once again proved successful with the paying public. Undoubtedly, the *Doctor Who* exhibits were the most popular parts of the attraction. Terry Sampson, the head of the BBC Exhibitions

Unit, was the driving force behind the plans to mount two permanent *Doctor Who* exhibitions, both of which were to open the following year – 1974. Sampson was assisted by his Exhibitions Unit colleagues Lorne Martin and James Wills. From 1976, they would be joined by Julie Jones.

Sampson decided to turn the Longleat exhibition into a full *Doctor Who* attraction, which he felt would cater to the south of the country. But he needed to find a venue in the north that could become home to the second permanent *Doctor Who* exhibition...



1974

In the seaside town of Blackpool, Sampson selected a large basement venue at 111 Central Promenade, previously home to the Disco 72 nightclub. Sampson chose Blackpool because of its Illuminations, an annual festival of light displays along the whole promenade that prolonged the visitor season well beyond the usual summer peak, from late August through to early November.

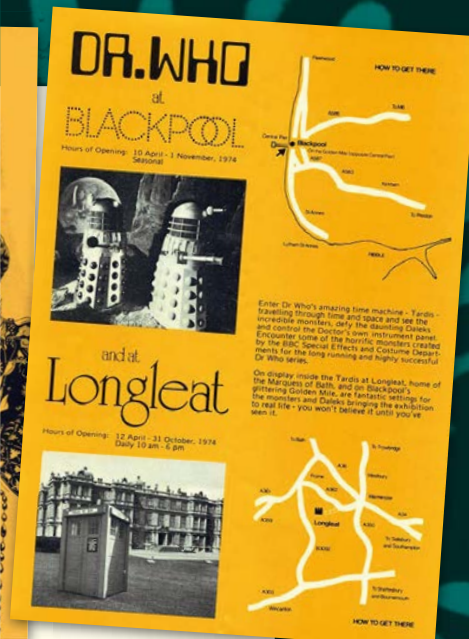
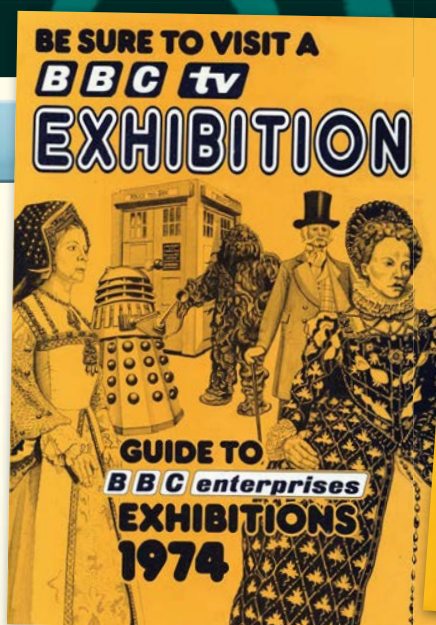
Work quickly got underway on designing and fitting out the new exhibition space. The exhibition was reached via an imposing descending staircase; at its base was a zig-zagging corridor section containing eight display cases. The last of these housed the full-sized gold Dalek prop constructed for the South Kensington exhibition the previous year. Dubbed the Sentinel Dalek, this was provided with a pre-recorded tape of Dalek commands, voiced by Michael Wisher, including "Smokers will be exterminated!" and "Halt! Identify! Identify!"

After the Sentinel Dalek came the attraction's main area. This was designed to emulate the TARDIS control room and was very similar to the control room seen at the BBC Special Effects exhibitions. At its centre was the specially made TARDIS console prop produced for South Kensington and Middlesbrough. Again, this was surrounded by barriers to stop visitors getting too close to the switches and dials, and each control panel was protected by a sheet of Perspex to prevent inquisitive visitors touching the controls.

The outside walls of the control room section housed a selection of display areas, the largest of which was the Dalek Cavern. Inside were three full-sized Dalek props – the original silver Dalek from the previous year's Special Effects exhibitions alongside two newly made silver Daleks, again the work of Tony Oxley and Charlie Lumm of the BBC Visual Effects Department. Both these new Daleks were fitted onto a trolley system, with two sections of track constructed in the cavern area on which the Daleks were placed. Each Dalek had its own predetermined path that it would patrol relentlessly.

The control room's display areas were roughly subdivided into five sections, with the Dalek Cavern taking up the last two areas. On the wall next to the Cavern was the mechanical Dalek Brain display, created by Oxley for the previous exhibitions. The control room's exit led to another solitary display case, a section of wall-mounted display cabinets, and a well-stocked kiosk selling all manner of merchandise, from Target books and Blackpool rock to postcards and badges. A second staircase led upwards to daylight and the exit. This layout remained unchanged throughout the exhibition's life.

The exterior of the exhibition comprised a series of rectangular Perspex placards running along the top of the building's first storey. Each one bore a message, such as DEFY THE DALEKS or VISIT THE TARDIS, and they led the way to the main entrance. Taking its cue from the Longleat exhibition, which had opened the previous year, the entrance itself was a large reproduction of the TARDIS police-box prop. This served as a ticket kiosk; once through the doors, visitors headed down the main staircase to the exhibition itself. The venue was located at the junction of the main promenade and Chapel Street, directly opposite the Central Pier, with the police-box entrance just a few yards down Chapel Street itself.



For the opening in April 1974, all the *Doctor Who* props and costumes from the BBC Special Effects Exhibition the previous year were rehoused in Blackpool. These were augmented with props and costumes mainly from Season 11 (1973-74), which had just finished production. From this point on, the *Doctor Who* production office would keep in close contact with BBC Enterprises, with each new story assessed for the possible exhibition potential of its props and costumes.

The items featured in Blackpool's corridor section began with a display case given over to the 1974 story *Invasion of the Dinosaurs*. This contained the model T-Rex's head bursting through a brick wall, the model spacecraft dormitory set (which, on TV, was only visible on a monitor screen) and, positioned overhead, a model pterodactyl. Other displays included the model T-Rex in the hangar, the model Brontosaurus in a street, and the model London Underground set, complete with the Triceratops. Also in this section were cabinets showcasing some

giant maggots from *The Green Death* (1973), together with two characters from *The Monster of Peladon*, the story that was unfolding on TV at the time of the opening. These were Aggedor and the Ice Lord Azaxyr, the former shipped over from Longleat, where the costume had been on display the previous year. Opposite them were two Ice Warriors, more giant maggots and Linx from *The Time Warrior* (1973-74), last seen in Middlesbrough the previous year. The final display case in the corridor was the gold →



Opposite page above: The revamped exterior of the Blackpool exhibition in 1975. Photo © unusualexpo.com

Opposite page below left: Bessie arrives at Blackpool in 1975. Photo © unusualexpo.com

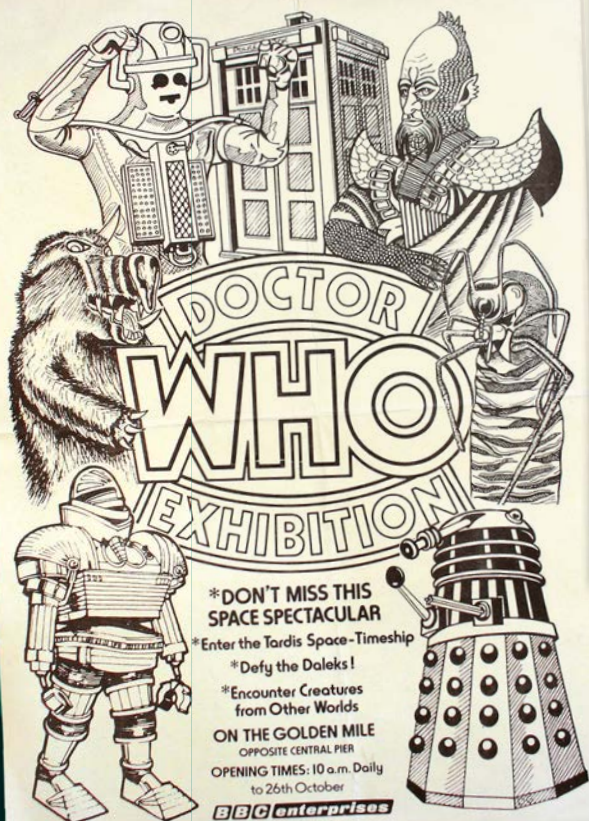
Opposite page below right: One of the *Doctor Who* badges available at the Blackpool and Longleat gift shops.

Above: Pages from a BBC Enterprises leaflet promoting its 1974 exhibitions. Image courtesy of Richard Lenden.

Left: The model Brontosaurus from *Invasion of the Dinosaurs* at Blackpool in 1975. Photo © Stuart Glazebrook.

Below left and right: Linx from *The Time Warrior* (1973-74) and Ice Warriors from *The Monster of Peladon* at Blackpool in 1974. Photos © Stuart Glazebrook.

BLACKPOOL AND LONGLEAT

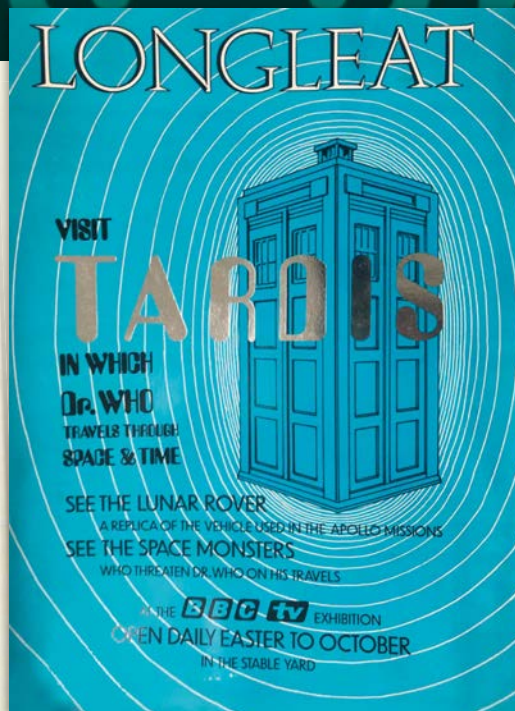


Above left: A poster for the Blackpool exhibition from 1975. Image courtesy of Stuart Glazebrook.

Above right: A flyer for the 1974 Longleat exhibition. Image courtesy of unusualexpo.com

Below left: A Silurian from *Doctor Who* and the *Silurians* (1970) at Blackpool in 1975. Photo © Stuart Glazebrook.

Below right: The TARDIS entrance to Longleat's exhibition in 1974. Photo © Simon Haskew.



Jon Pertwee and Elisabeth Sladen found themselves mobbed by hundreds of fans and local schoolchildren.

→ Sentinel Dalek, which was motorised so that its head turned and 'arms' moved.

In the main control room section, the first two display areas contained Alpha Centauri (last seen in *The Monster of Peladon*), an Axon and the model Axon ship (from *The Claws of Axos*, 1971), the Draconian Emperor (*Frontier in Space*, 1973), a Yeti (*The Abominable Snowmen*, 1967), the model of Skybase (*The Mutants*, 1972) and a Cyberman made from a mish-mash of 1960s costume parts. (The head was from 1968's *The Wheel in Space* and the body was last seen in 1967's *The Tomb of the Cybermen*.) About half of these costumes and props originated at the previous year's BBC Special Effects Exhibition. A further display case held three Exxilons from *Death to the Daleks* (1974), plus a familiar exhibit from the 1973 displays – a Sea Devil, from *The Sea Devils* (1972).

In the Dalek Cavern, the three Daleks were accompanied by a Silurian (*Doctor Who* and the *Silurians*, 1970) peeping out from behind a rock, plus several giant arachnids from *Planet of the Spiders* (1974). On the way out to the kiosk, the final display case held the Ogron last seen in *Frontier in Space* – another item from the previous year's Special Effects exhibitions.

Midway through rehearsals for the second studio block of *Planet of the Spiders*, the Blackpool exhibition was officially opened on Tuesday 9 April 1974 by Jon Pertwee and Elisabeth Sladen, who found themselves mobbed by hundreds of fans and local schoolchildren. A large temporary banner was installed on the side of the exhibition's main building and the full-size model statue of Aggedor from *The Monster of Peladon* was positioned next to the police-box entrance. Unfortunately, exuberant

young fans climbed all over the fragile prop and ensured that it didn't survive the day.

Over at Longleat House in Wiltshire, a different *Doctor Who* exhibition also opened its doors at Easter 1974. However, because the BBC's main focus was on the Blackpool launch, the Longleat exhibition was more or less a straight rerun of the previous year's BBC Special Effects Exhibition, retitled as a *Doctor Who* exhibition but occupying the same space in the stable block outside the main house. The full-size Apollo lunar rover prop was moved down from Middlesbrough

to dominate one side of the display area, with the other side containing the two newly made exhibition Daleks, an Ice Warrior (replacing Aggedor), a Cyberman

from *The Invasion*, a Draconian and three giant spiders.

By the time the Longleat and Blackpool *Doctor Who* exhibitions closed their doors to the public in late October 1974, they had been judged a big success. As a result, both would become long-term fixtures in the years to come, with a regular 'season' running from the Easter holidays to the end of October each year.

1975

Over the winter of 1974-75, the Longleat exhibition underwent a massive revamp and extension. A whole new corridor section was built at the front of the stable block, making the Longleat venue more like a mini-version of the Blackpool layout, and the police-box entrance kiosk was moved from the middle of the stable block to a new location nearer the building's right-hand edge, where it would stay for nearly 30 years. The new-look exhibition opened during the Easter Bank Holiday weekend in 1975, with unseasonal snowfall causing the roof to leak on the very





first day. Lorne Martin climbed up to clear away the snow, and building contractors quickly made the necessary repairs.

Some of the new exhibits enabled by the expanded space were transferred from the previous year's Blackpool exhibition, but many were from the just-screened Season 12. The new corridor section, once through the doors of the police box, was now occupied by the model T-Rex's head bursting through a brick wall and the dormitory model; both these displays from *Invasion of the Dinosaurs* had come from Blackpool. Further up the corridor, a large cabinet contained the Cyberleader and two of the new Cybermen – plus a couple of Cyberbombs – from *Revenge of the Cybermen* (1975). Next to them was Field-Major Styre, accompanied by his robot from *The Sontaran Experiment* (1975). Styre's costume was a redressed version of Linx's, previously seen in Blackpool.

There was also a small cabinet containing a selection of monster heads – an Exxilon, an Ice Warrior, a Mutt (*The Mutants*), a Yeti (*The Web of Fear*, 1968) and a Sea Devil. As in Blackpool, the final cabinet before entering the TARDIS control room section was occupied by the silver exhibition Dalek, now also dubbed 'Sentinel Dalek'. The first display case in the control room was filled with the dead Wirrn Queen, a 'live' Wirrn, a Wirrn grub, and several of the cryogenic unit 'pallet' sets, all from *The Ark in Space* (1975). Next to this was a group of Exxilons and an Axon.

The second display case in the control room was given over to an assortment of various monster costumes, a tradition that would continue well into the next decade, with many of the costumes remaining in this display, albeit repositioned, for many years. In 1975, the display consisted of a giant clam (*Genesis of the Daleks*, 1975), the gold Dalek, Davros and two Mutos (also from *Genesis of the Daleks*). The Sea Devil and Draconian from the previous year, plus a second Ice Warrior (transferred from Blackpool), joined the Ice Warrior already in residence, and a Yeti from *The Web of Fear* completed the group.

Presumably because of the BBC's substantial investment in the Longleat exhibition this season, a visit by the stars of the series – Tom Baker, Elisabeth Sladen and Ian Marter – was organised for one Saturday in June 1975. It's proved impossible to pin down the exact date, but it was certainly during a break in the production of *Planet of Evil* (see *Doctor Who: Chronicles* – 1975).

As so much attention was given over to Longleat in 1975, Blackpool's *Doctor Who* exhibition was left pretty much ➔

EXHIBITION MEMORIES



The League of Gentlemen's Jeremy Dyson

was one of the first visitors to the Blackpool exhibition – or he would have been, if he'd actually gone in. "I was seven in June 1974," he remembers. "When we got to the TARDIS-shaped entrance, with stairs

leading down into the murky darkness, I could hear the chilling grate of a Dalek saying 'Exterminate'! I was unable to overcome my fear of seeing it – and though it broke my heart, I waited outside while the rest of the family went round the exhibition..."

Young fan Daniel Dresner, however, was among the huge crowd present when Jon Pertwee and Elisabeth Sladen arrived for the exhibition's official opening. "The Doctor was there, and he gave that smile," he recalls. Daniel was so taken with the exhibition that – much to his parents' anger – he later revisited alone, trundling from Manchester to Blackpool on a moped limited to 30mph. "On a good hill, you could get 41mph out of it..." he says, laughing.

In 1977, Cedric Whiting was startled by a fearsome Longleat exhibit. "You couldn't see Davros as you approached him," he says. "Then suddenly the lights came on, and I jumped out of my skin!" Equally traumatised that same year was Blackpool visitor Jo Golding, faced with a notorious prop from *Planet of the Spiders*. "The spider was nearly as tall as me and it seriously freaked me out," she admits. "Thus began a life of arachnophobia..."

In 1978 Longleat visitor Andrew Parsons had a more wholesome experience. "Tom Baker walked past me on his way to the signing table," he recalls. "I said 'I've seen you before'. He paused, and with that familiar wide-eyed grin, replied 'Yes, and I've seen you before!' Later, I discovered this was his standard reply to children who thought he was watching them through the TV... but that encounter made my year."

For Duncan Harvey, however, exiting the Blackpool exhibition proved something of an anticlimax. "You were in the TARDIS one moment, then you emerged into a greasy spoon cafe!" he remembers. "It must have been akin to the feeling the companions had when they finally left the Doctor..." **BOB FISCHER**



Top left: The Cyberleader and two of his troops from *Revenge of the Cybermen* and Wirrn from *The Ark in Space* (both 1975) were exhibits at Longleat that same year.

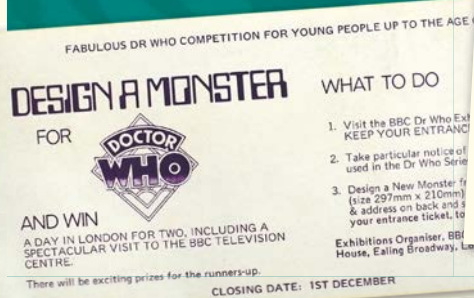
Photos © Richard Landen.

Top right: Exxilons from *Death to the Daleks* (1974) at Blackpool in 1975.

Photo © Stuart Glazebrook.

Below left: The instructions for a Design a Monster competition, which was open to visitors at the Blackpool exhibition. Image courtesy of Stuart Glazebrook.

Below right: Davros at Longleat in 1978. Photo © Derek Handley.



BLACKPOOL AND LONGLEAT

Right: A Wirm from *The Ark in Space* (1975) at Blackpool that same year. Photo © Stuart Glazebrook.

Below: Elisabeth Sladen, Tom Baker and Ian Marter launch the Blackpool Illuminations on 5 September 1975. Photo © unusualexpo.com



→ as it had been the previous year. The biggest change was to the exterior, where a huge promotional artwork panel was mounted on the wall next to the police-box kiosk. It featured the series' latest 'diamond' logo alongside a moodily painted portrait of Tom Baker's Doctor, echoing his

appearance in the programme's new opening credits.

The Blackpool exhibition also opened over the Easter Bank Holiday weekend. Once inside, the first display case at the foot of the stairs was one of the few to contain a new display. Replacing the departed model T-Rex was an animated Wirmn, breaking out of its cocoon with twitching legs. Around the corner in the corridor section, the K1 robot (from *Robot*, 1974-75) replaced the Ice Lord, whilst the Ice Warriors were supplanted by home-made *Doctor Who* models made by fan Jonathan Sellers, which had been seen on *Blue Peter* on 20 March. The cabinet that once housed Linx was now occupied by a second full-sized Wirmn. Apart from some minor repositioning, the other displays in the TARDIS control room remained unchanged.

Below left: The gold Dalek at Blackpool in 1979. Photo © Derek Handley.

Below right: K9 at Blackpool in 1979. Photo © Derek Handley.

Bottom right: The *Doctor Who* Sound Effects LP, first released by BBC Records & Tapes on vinyl in 1978.

Blackpool played host to Tom Baker, Elisabeth Sladen and Ian Marter on Friday 5 September (just days after work on *The Android Invasion* had concluded), when the trio formally switched on that year's Blackpool Illuminations. Five days later, they returned to Blackpool to visit the exhibition itself, posing for pictures and signing autographs for the hundreds of fans who turned out to see them.

Both the Blackpool and Longleat exhibitions ran until late October 1975.

1976

The Blackpool exhibition re-opened at Easter 1976, coinciding with a return visit by Tom Baker just prior to his recording dates for *The Masque of Mandragora*, and this year it was almost completely revamped.

The corridor section now contained two Zygons in a diorama representation of the interior of their ship (from *Terror of the Zygons*, 1975). Around the corner there was a display based on *The Brain of Morbius* (1976), depicting Solon's laboratory, complete with the Morbius monster, Morbius' brain in the green liquid-filled tank, the severed Mutt head (which was animated to twitch) and a full Mutt prop (from *The Mutants*). Opposite this was the Keeler Krynoid (*The Seeds of Doom*, 1976), animated to expand and contract as if breathing. A selection of models then followed – the oil rig and Skarasen (*Terror of the Zygons*); the 'future' Earth of 1980 (*Pyramids of Mars*, 1975), which included a model TARDIS that could be made to appear and disappear at the touch of a button, and the Morestran Probe ship from *Planet of Evil* flying overhead; the model of Harrison Chase's mansion with a Krynoid perched on top (*The Seeds of Doom*), and the model Zygon space ship from *Terror of the Zygons*. Finally, moved up from the previous year's Longleat exhibition was Davros, now in the final display case before the gold Sentinel Dalek.

The first display case in the TARDIS control room contained a giant clam (transferred from Longleat),

SOUND EFFECTS

Both the Blackpool and Longleat exhibitions were enhanced by sound design. From Blackpool's earliest days, the voice of Michael Wisher could be heard uttering Dalek phrases that included:

"Halt! Advance with caution."
"Come forward. Obey the Daleks."
"We have captured the TARDIS."
"You may enter. But proceed with caution."
"Move! Move! Move! Move!"
"Halt! Identify! Identify!"
"You may advance. You may advance."
"The TARDIS is under Dalek control."
"Enter. Enter. Enter."
"Exterminate! Exterminate! Exterminate!"
"Humanoids will stand still for identification. Humanoids will stand still!"
"Computer scan negative. Negative!"
"It is forbidden to smoke! It is forbidden to smoke!"
"Smokers will be exterminated! Exterminated!"
"You may proceed. You may proceed. You may proceed."
"Computer scan positive! Computer scan positive!"
"You are the Doctor! You are the Doctor! You are the Doctor!"
"We have captured you."
"At last, you are in our power. You are in our power."
"You will be exterminated!"
"Power. Power. Power."
"Weapon malfunction! Weapon malfunction!"
"He has escaped. The Doctor has escaped!"

Similarly, when K9 was added to the Blackpool exhibition in 1978, John Leeson was asked to record the following:

"Welcome to the exhibition. I am K9, the Doctor's personal computer. Professor Marius, my previous master, gave me to the Doctor as a mark of gratitude, an unnecessary human emotion. I hope you are enjoying your holiday on vector 74815, which you know as Blackpool. As a constituent part of this exhibition, I represent 5.027 percent. But in terms of cerebral capacity, my contribution is 99.9 percent, given standard variables. Please enjoy this exhibition. Closing down now, to conserve resources."



These vocal snippets were enhanced by a loop of background sound effects from the BBC Radiophonic Workshop. Playing at all times, they included lots of beeps, alarms and laser blasts, coupled with the TARDIS take-off and landing effects, plus various TARDIS

interior sound effects, such as the opening of the scanner. Towards the end of the 1970s, these audio features were further augmented by the BBC's single of the *Doctor Who* theme and tracks taken from the *Doctor Who Sound Effects* LP.





alongside the Axon from the previous year. They were joined by the black-cowled Servant of Sutekh and one of the Martian mummies with metal bands around its head (both from *Pyramids of Mars*). The Skybase model and the 1960s Cyberman hybrid remained, joined now by a second Cyberman (from *Revenge of the Cybermen*) and the Silurian that had been in the Dalek Cavern for the previous two years.

The next section housed one of the Ice Warriors (returning from the 1974 exhibition), alongside the Sea Devil that had been at Blackpool from the very beginning, and a Wirrn from the previous year. They were joined by Styre and his robot (which was animated to twitch and turn its head), both transplanted from the previous year's Longleat exhibition. The Dalek Cavern was largely unchanged, with a second Sea Devil now replacing the Silurian behind the rock. The exhibition's final display case, where the Ogron once stood, was now occupied by a Kraal and a 'mechanic' android from *The Android Invasion* (1975).

On Saturday 19 June 1976, Blackpool celebrated its official centenary, with a huge parade taking place on the central promenade. Tom Baker (who had completed location filming on *The Hand of Fear* the previous day) led the parade from the vantage point of Bessie, which was driven by Terry Sampson (dressed as the Brigadier). The car was followed by half-a-dozen fan volunteers dressed in costumes supplied by the exhibition (including a *Revenge* Cyberman, an Exxilon, Styre, a Kraal and a Sea Devil), all carrying promotional placards. That evening, the BBC1 entertainment show *Seaside Special* came live from Blackpool, featuring an appearance by Tom Baker in costume and including footage from earlier in the day of the *Doctor Who* monsters in the parade.

At the Longleat exhibition, many of the previous year's displays remained largely unchanged. One new item in the corridor section was the K1 robot that had been at Blackpool the previous year. Also in the corridor section

was a tableau based on *The Android Invasion*, featuring a Kraal, a 'mechanic' android, a 'wireframe' android and the 'Sarah' android, lying prone on a workbench.

In the TARDIS control room section, the first display case was home to the silver Dalek, the Ice Lord Azaxyr (from *The Monster of Peladon*) and some giant spiders. Alongside were two Martian mummies with gold bandages, a seated Sutekh, an Egyptian trunk, a sarcophagus and a selection of force field 'canopic jars' (all from *Pyramids of Mars*). The display case on the other side of the room contained something of a surprise – a complete Quark prop from *The Dominators* (1968). This was joined by the human-ish Krynoid costume (which had once been an Axon costume), Alpha Centauri (who'd been shipped from Blackpool), an Ice Warrior, a Wirrn and Aggedor. Finally there were two Cybermen, one of which was a complete costume from *Revenge of the Cybermen*; the second had a *Revenge* body topped by the head of the Cyberman Controller from *The Tomb of the Cybermen*.

1977

During the closed winter season, the Longleat exhibition underwent some more renovations, giving further room to the corridor section. The first display case in the TARDIS control room section was cut in half, its rear section forming a new display case that could be viewed from the corridor section, while the corridor was given a 'dog leg', allowing yet another small display case to be added.

When Longleat re-opened at Easter 1977, the first five display cases in the corridor section were all occupied by props, costumes and models displayed in Blackpool the previous year. There was a Zygon in a recreation of its ship, followed by the Keeler Krynoid, which then led to the tableau from *The Brain of Morbius*. Davros occupied the small new display case in the corridor, while the models of Harrison Chase's mansion, with Krynoid on top, and the Skarasen and oil rig were displayed nearby.

The first new items this year were in another new display case, a large one that had previously formed part of the rear section of the TARDIS control room's cabinet. This now contained a tableau based on *The Robots of Death* (1977), featuring SV7, a hooded Taran Capel, V8, a Voc Robot on an operating bench, and the Laserson probe cabinet, complete with probes. The final display case of the corridor section contained →

Top left: A model of the Krynoid engulfing the mansion in 1976's *The Seeds of Doom* was one of the new exhibits at Blackpool that year. Photo © Stuart Glazebrook.

Top centre: A 'wireframe' android from *The Android Invasion* (1975) at Longleat in 1976. Photo © Richard Landen.

Top right: A tableau featuring the Servant of Sutekh and a mummy from *Pyramids of Mars* (1975) at Blackpool in 1976. Photo © Stuart Glazebrook.

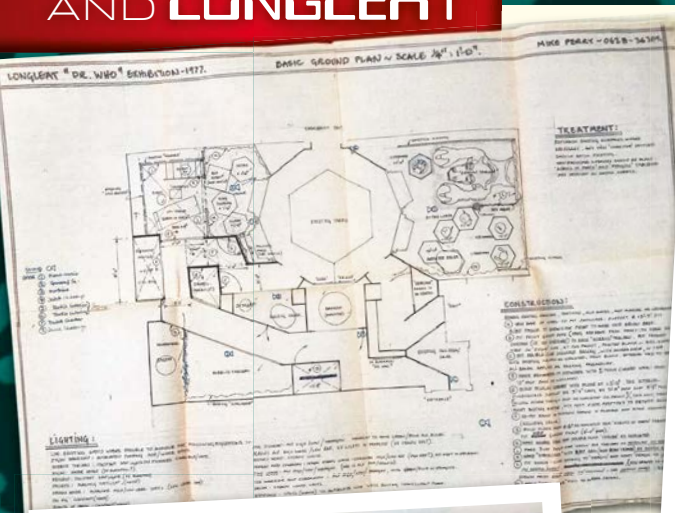
Above: The K1 robot from *Robot* (1974-75) at Longleat in 1976. Photo © Stuart Glazebrook.

Left: Tom Baker (in costume as the Doctor) with presenter Tony Blackburn on BBC1's *Seaside Special*, broadcast live from Blackpool on 19 June 1976; footage of Baker in Bessie, recorded earlier that day, was also shown on the programme.

BBC1 entertainment show *Seaside Special* came live from Blackpool, featuring an appearance by Tom Baker in costume.



BLACKPOOL AND LONGLEAT



joined by the gold Dalek, two giant spiders, a *Revenge* Cyberman, an Exxilon and an Ice Warrior.

On Sunday 19 June Tom Baker took a break from the location filming for *The Sun Makers* to make another journey to Blackpool. The exhibition he visited had undergone some changes since he was last there in 1976. The interior of the police-box entry kiosk had been revamped and many of the displays in the corridor section were new too. First up were V5 and D33 in a recreation of a Sandminer corridor from *The Robots of Death*, together with a small, wall-mounted case containing Eldrad's fossilised hand (from *The Hand of Fear*). Around the corner



→ the silver Sentinel Dalek alongside a Kraal (another refugee from the previous Blackpool exhibition).

Inside the TARDIS control room, the truncated first display case had been subdivided into two sections. The first section had almost no depth to it but just about contained the model of the Doctor's face carved into the cliff

from *The Face of Evil* (1977). The second contained the Ice Lord Azaxyr alongside two more escapees from Blackpool – the Sontaran Styre and the Ogron. This display case was open at the back, so the *Robots of Death* tableau could be seen from a different angle behind the trio of monsters.

The opposite display case was dominated by the huge golden dragon statue alongside Li H'sen Chang's stage costume, both from *The Talons of Weng-Chiang* (1977). Other new costumes included, from *The Deadly Assassin* (1976), Commander Hilred and a Time Lord. These were

was a collection of items from *Pyramids of Mars*, most of which had been on display at Longleat the previous year, comprising a mummy in a sarcophagus, a seated unmasked Sutekh, a second mummy with metal bands around its head, and the Marconiscope prop. This was followed by the *Android Invasion* tableau, a complete recreation of the previous year's Longleat display but with a second Kraal added. More cabinets contained a Sea Devil, the K1 robot (making its last trip north for a few decades) and the model of the Sandminer; the Quark from Longleat now resided in the final display case before the gold Sentinel Dalek.

The first display case in the TARDIS control room contained an impressive recreation of the sewer set from *The Talons of Weng-Chiang*, containing the giant rat, Mr Sin and the Distillation Cabinet. Next to this was a recreation of the nuclear power station corridor from *The Hand of Fear*, populated by both the male and female versions of Eldrad, with a Zygon thrown in for good measure.

The next display area contained two Time Lords and the decaying Master, both from *The Deadly Assassin*. Alongside these was a returnee from Longleat, Alpha Centauri, who joined Styre's robot and an Exxilon from the previous year. Also returning from 1976 were two Cybermen, but their costumes had now become completely muddled up. One had a body from *The Tomb of the Cybermen* and a head from *Revenge of the Cybermen*, while the other had a *Revenge* body and a head from *The Wheel in Space*. Next to this was the Dalek Cavern, which was more or less unchanged again, although an Ice Warrior replaced the Sea Devil.

The final main display case before the shop kiosk contained the Doctor's lion costume from *The Masque of Mandragora*. A second display cabinet was added, featuring the android Doctor's replica costume (*The Android Invasion*) with a giant spider perched on its back, facing away from the viewer. Other cabinets contained design sketches showing how Magnus Greel's deformed face was created for *The Talons of Weng-Chiang*, together with casts of the relevant latex mask. Small items also began to appear in the shop kiosk, if your eyesight was good enough to spot them – a Silurian head and a giant spider among them. These, however, were not for sale.

Top left: The floorplan of the 1977 Longleat exhibition. Image courtesy of unusualexpo.com

Top right: A display of *The Robots of Death* at Blackpool in 1977. Photo © Stuart Glazebrook.

Above: An Exxilon from *Death to the Daleks* (1974), and two Time Lords and the Master from *The Deadly Assassin* (1976) at Blackpool in 1977. Photo © Derek Handley.

Right: A souvenir postcard of the Tom Baker as the Doctor was available from the Longleat exhibition. Image courtesy of Andrew Parsons.

Below: Eldrad from *The Hand of Fear* (1976) at Blackpool in 1977. Photo © Stuart Glazebrook.



1978

When the Blackpool and Longleat exhibitions re-opened their doors to visitors at Easter 1978, both venues had undergone some cosmetic changes. At Blackpool, the large artwork panel outside the police-box kiosk had been repainted so that the 'diamond' *Doctor Who* logo was now altered to a red and orange livery. In addition, the artwork of Tom Baker's head was now given a body – complete with pointing finger – and a picture of K9 was added to the display. Longleat's

EXHIBITION MEMORIES

overhaul was more subtle, with a large diamond-shaped placard outside the corridor section (proclaiming 'New Monsters') and, again, a picture of K9 added.

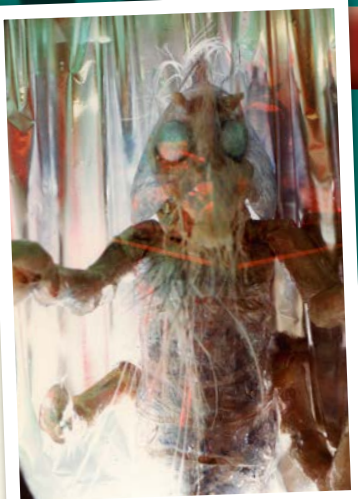
In Blackpool, new exhibits in the corridor section included the three Titan Shuttle astronauts (from *The Invisible Enemy*, 1977), plus Neeva's Tesh gun (*The Face of Evil*). Opposite this was the *Robots of Death* tableau from Longleat's 1977 display. Other exhibits included the Nucleus of the Swarm (*The Invisible Enemy*), two Minyans plus a Seer (*Underworld*, 1978), the model of the Fang Rock lighthouse (*Horror of Fang Rock*, 1977) and the model of the Minyan ship (*Underworld*). Also on display was K9, although this was a newly created 'dummy' made especially for the exhibition.

Inside the TARDIS control room section, the first display case contained a tableau based on the Fetch Priory basement set from *Image of the Fendahl* (1977). This contained the golden Fendahl Core/Thea, a glowing skull, the full-sized Fendahleen, the puppet Fendahleen and a couple of robed worshippers. Next to this was a display based on *The Talons of Weng-Chiang*, placing Mr Sin (retained from the previous year's exhibition) next to the huge golden dragon statue (imported from Longleat).

The next cabinet displayed old and new costumes, some of which were housed in Perspex tubes. These were an Ice Warrior, a Time Lord, a Sea Devil, a Cyberman (with *Revenge* head and *Tomb* body), a Zygon, a Kraal, Alpha Centauri, a Sontaran (*The Invasion of Time*, 1978) and a Seer (*Underworld*). Finally, the Dalek Cavern was starting to get more crowded, with the Keeler Krynoid (returned from Longleat), an Ice Warrior, a Cyberman (*Revenge* body, *Wheel in Space* head) and a *Revenge* Cybermat added to the previous year's occupants.

The final display case before the shop kiosk was occupied once again by a Kraal and 'mechanic' android from *The Android Invasion*. At Longleat House, many of the corridor display cases contained items transferred from the previous year's Blackpool exhibition. These included both the Eldrads and the models of the Sandminer and Fang Rock lighthouse. The *Talons of Weng-Chiang* display, also from Blackpool in 1977, was

recreated in full and augmented with Li H'sen Chang's stage costume (which had been at Longleat the previous year, too). Davros remained where he was, while the final display case in the corridor section contained the silver Sentinel →



For some fans, such as Jez Connolly, it's the little things that stick in the mind. "On my second visit to Blackpool in the late 1970s," he says, "the Cyberman head next to the merchandise stall had stopped functioning as a helium supply for inflating balloons, and was now simply an attractive ornament..."

Others were more taken with the merchandise itself. "At Longleat, I was bought a Dalek umbrella that I refused to take down, even in summer," remembers John Johnson. For Wirral youngster Rolf Jordan, meanwhile, the *Doctor Who Sound Effects* LP was the main prize. "The whole family jumped to the noise of *Fission Gun (2 Blasts)* on side two, just as my poor dad was easing into sleep after the drive home!" he says, laughing.

Writer Dave Lawrence was predictably drawn to more literary concerns. "The best bit was the Target book shop at the end," he recalls. "There were always new ones that I didn't have. *The Doomsday Weapon* and *The Cave-Monsters*..."

Other fans' memories are more wistful. "Someone uploaded an audio recording from the Blackpool exhibition to YouTube," says Martin O'Gorman, "and I'm convinced you can hear the voice of my mother, chatting away over K9's various announcements. It was a pleasant surprise, and rather poignant as she died nearly a decade ago."

Robin Muldrew, from Cumbria, has similarly touching memories of visiting Blackpool in 1976. "I was five, and I started to cry," he remembers. "It was so dark, and I was terrified of the Zygons. Mum took me outside, while Dad and my brother stayed inside. Later, Dad popped his head out of the door and asked the woman in the kiosk if he could take me back in. He took me in his arms and I buried my face in his jacket as we went past Zygons and Krynoids, until we got to the Daleks. I loved them, and wasn't scared of them at all! I started to laugh, and all the earlier terror was forgotten. Dad passed away the following January, but it's one of my favourite memories of him – protecting me from all the alien nasties." BOB FISCHER

Above left: The Nucleus of the Swarm from *The Invisible Enemy* (1977) at Blackpool in 1978. Photo © Stuart Glazebrook.

Above: A tableau of figures from *Underworld* (1978) in Blackpool that same year. Photo © Stuart Glazebrook.

Left: A flyer advertising two BBC exhibitions in Blackpool in 1978 – one for *Doctor Who*, the other for programmes including *The Goodies*, *It's a Knockout* and *Blake's 7*.

Below left: Li H'sen Chang from *The Talons of Weng-Chiang* (1977) at Longleat in 1978. Photo © Derek Handley.

Below right: A Zygon greets visitors at the entrance to the Blackpool exhibition in 1975. Photo © Stuart Glazebrook.



BLACKPOOL AND LONGLEAT



Above left: Kroll from *The Power of Kroll* (1978-79) at Blackpool in 1979. Photo © Derek Handley.

Above right: A Levithian guard from *The Ribos Operation* (1978) at Blackpool in 1979. Photo © Derek Handley.



→ Dalek, a *Revenge* Cyberman and an *Underworld* guard.

In the TARDIS control room, the first cabinet now held the Sontaran Stor alongside a second helmeted Sontaran (both from *The Invasion of Time*). In the opposite display case were another *Underworld* guard, the K1 robot, a Kraal, Morbius' brain in a tank, the Morbius monster, V8, an Ogron, a Wirrn, the gold Dalek and a Zygon. Longleat also boasted its own replica K9, which went on display for the first time this year.

1979

At Blackpool in 1979, the police-box entrance kiosk was given a new interior. The first display in the corridor section featured the seated Sutekh, a mummy and a sarcophagus, all last seen in Blackpool in 1977. Around the corner was a tableau based on *The Ribos Operation* (1978), featuring the Shrivenzale and one of the Graff's Levithian guards. A small cabinet containing Garron's lump of Jethrick hung on a nearby wall.

Opposite this was a display based on *The Androids of Tara* (1978), featuring the android Prince Reynart on the Taran throne, the Archimandrite, Swordsman Farrah and a selection of other costumes from the story. Other displays in the corridor included the robot V5 (although the main costume was that of a Dum, with a Voc head), the model of Kroll (*The Power of Kroll*, 1978-79) and the model of Harrison Chase's mansion plus Krynoid (last seen at Longleat in 1977). A large display case held the models of the city of Zanak (*The Pirate Planet*, 1978) and the Shadow's Planet of Evil (*The Armageddon Factor*, 1979). Although the gold Sentinel Dalek still occupied the final display case in the corridor section, it was given a new cave backdrop. This replaced the stark black cell it had occupied since 1974.

Inside the TARDIS control room was the seated Pirate Captain, two of his guards and the Polyphase Avatron (all from *The Pirate Planet*), alongside the Shadow, Princess Astra, the Shadow's orange skull on a plinth and Merak (all from *The Armageddon Factor*), plus specially made replicas of the assembled Key to Time and various loose segments. New to this year's exhibition was a section of track that circled through this first display case and carried the trolley-mounted K9 dummy made for the previous year's exhibition. K9 now trundled between the exhibits in a perpetual loop.

The next display was similar to the previous year, only slightly thinned down, with just the *Revenge/Tomb* Cyberman hybrid, Zygon and Sea Devil remaining in their Perspex tubes,

with a lone Time Lord looking on. The Dalek Cavern was augmented again, this time with a correctly assembled Cyberman plus Cybermat (both from *Revenge of the Cybermen*), D84, Alpha Centauri and a helmeted Minyan. The final main display case before the shop kiosk was now home to the less-than-fearsome 'Taran Wood Beast' from *The Androids of Tara*.

When the Blackpool Illuminations were installed along the Golden Mile during the autumn, a new

Doctor Who-themed display was unveiled for the first time. Tom Baker attended a preview of the display on Wednesday 4 July (the day after the first studio block of 1979's *Destiny of the Daleks* had finished recording) and also got to meet the bikini-clad 'Queen of the Lights'. The full *Doctor Who* Illuminations display featured huge cartoonish caricatures of three Daleks (in yellow, red and silver liveries more befitting Louis Marx and Denys Fisher toys), three Cybermen of decidedly 1960s appearance, the K1 robot, Styre, a Wirrn and two Zygons. These flanked a central display featuring the TARDIS control room, a cheery fourth Doctor and K9.

At Longleat House, the silver Sentinel Dalek was now the first exhibit in the corridor section, followed by the Nucleus of the Swarm, which had been transferred from the previous year's Blackpool exhibition. A large display case around the corner was the home of two Ogri, the Cailleach

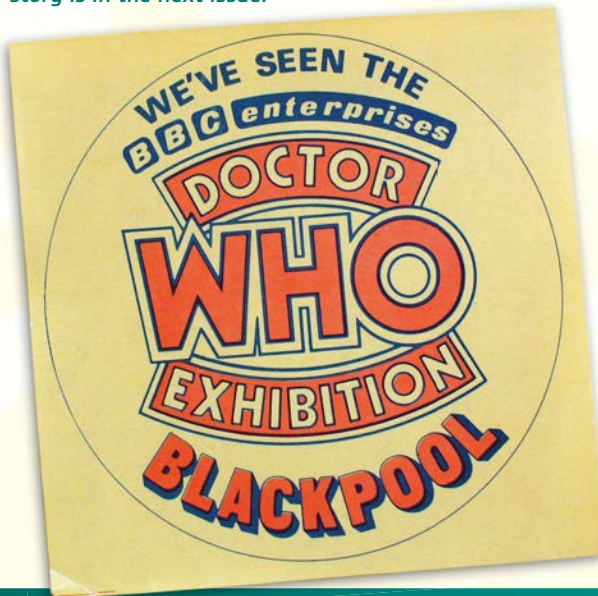
and the model stone circle set (all from *The Stones of Blood*, 1978). More refugees from Blackpool's 1978 display filled the rest of the corridor's display cases – the Fang Rock lighthouse model, the Minyan spaceship model and the *Image of the Fendahl* tableau. The dummy K9 was on display once again, as was Mr Sin, an *Underworld* guard and a Wirrn.

In the TARDIS control room section, the first display case retained the two Sontarans from *The Invasion of Time*, now joined by a *Revenge* Cyberman. The larger

display case on the other side of the room contained the gold Dalek, the giant rat, giant spiders, V8, the K1 robot, a Kraal, the Morbius monster and a Time Lord.

The Blackpool and Longleat exhibitions closed at the end of October 1979. The next decade would see dramatic developments for both of them... **DWM**

The final part of the Blackpool and Longleat exhibitions story is in the next issue.



Below: A model of the stone circle from *The Stones of Blood* (1978) at Longleat in 1979. Photo © Derek Handley.

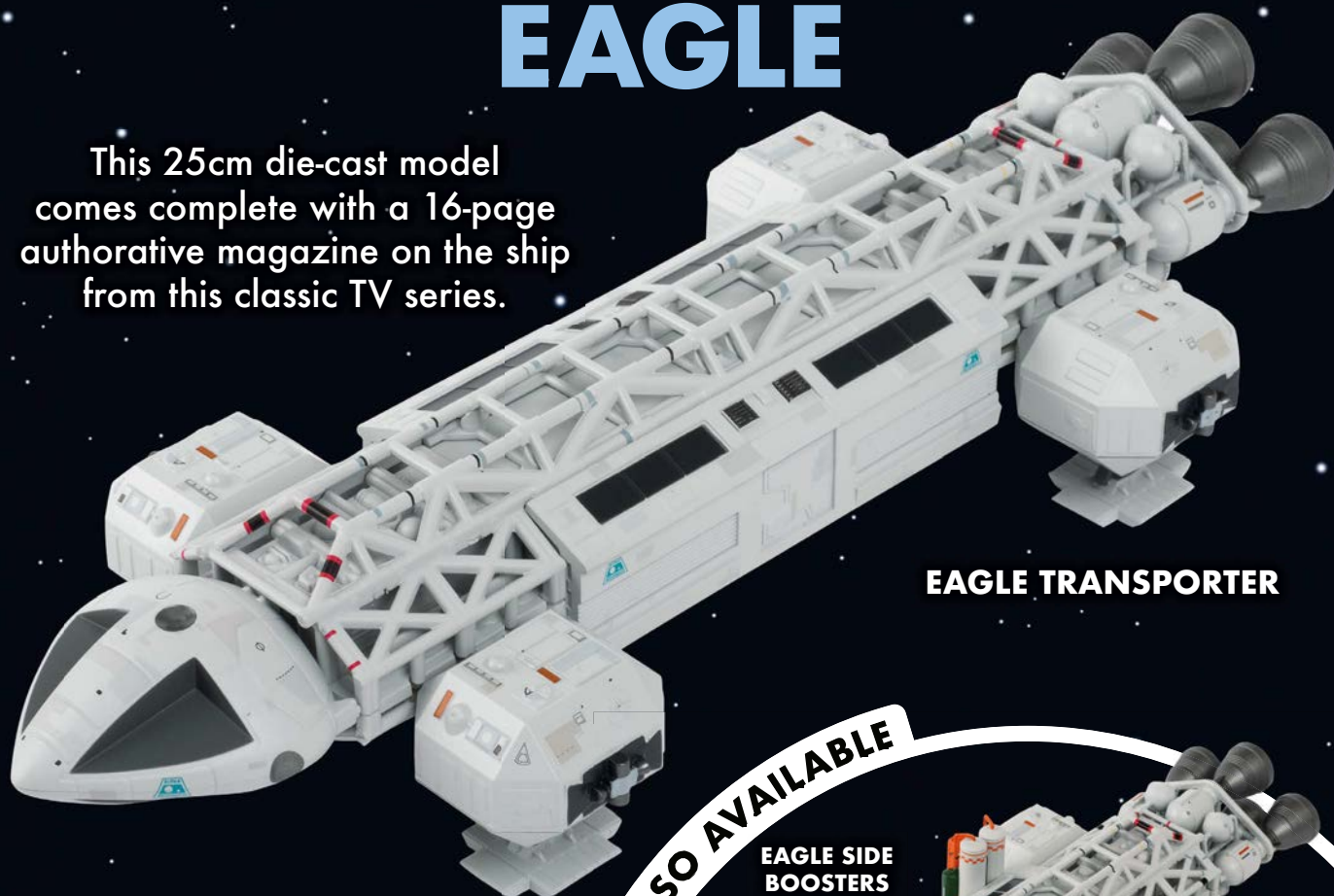
Right: A car sticker from the Blackpool exhibition. Image courtesy of Stuart Glazebrook.



SPACE-1999

EAGLE

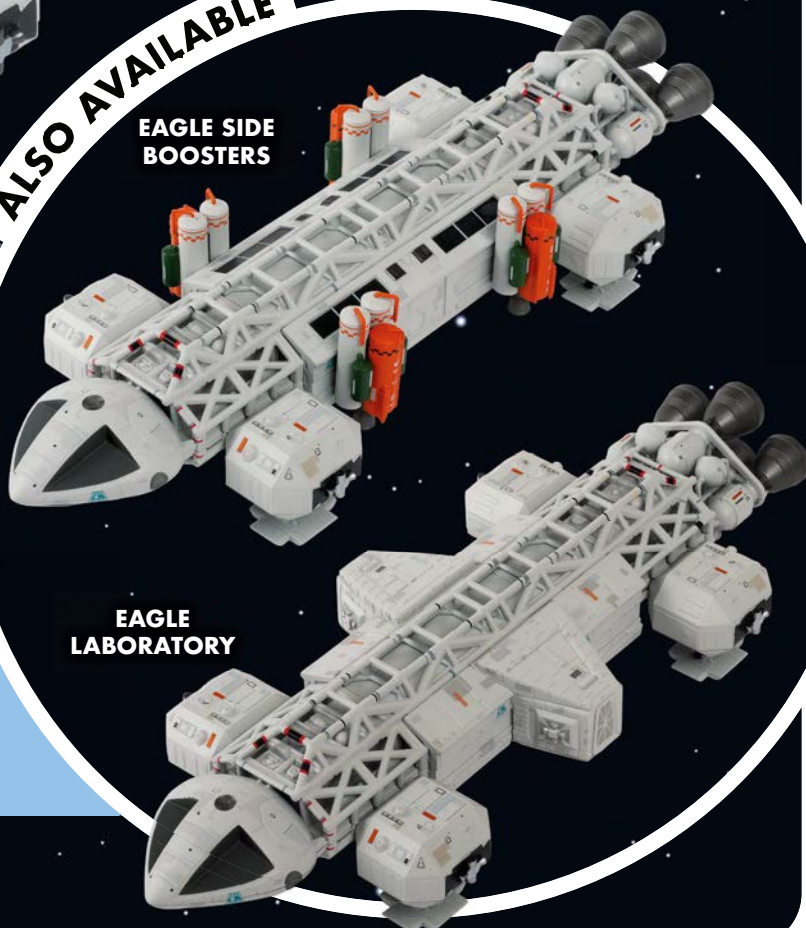
This 25cm die-cast model comes complete with a 16-page authoritative magazine on the ship from this classic TV series.



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The Elusive Dodo

JONATHAN RIGBY traces the relatively short acting career of **JACKIE LANE**, who got a raw deal when she was cast as Dorothea 'Dodo' Chaplet.

Opposite page:
Dodo (Jackie Lane)
is introduced to the
press in the arms
of a Monoid on
18 February 1966.

Below: Jackie Lane
in 1952, aged 11,
and an early
publicity photo.



Right: As Dodo, with
William Hartnell as
the Doctor and Peter
Purves as Steven in
The Ark (1966).

Far right: Early
publicity photos.

On Saturday 19 February 1966, the *Daily Mirror* printed a photo of a pretty girl grappling with a rubbery creature sporting a single eye and a Beatles wig. Under the strapline "Beauty and the one-eyed beast", the breathless copy informed *Mirror* readers that William Hartnell's Doctor would soon be facing "a shaggy-haired, sub-human reptile with an EYE in its MOUTH. And it is called a Monoid. But the doctor will also have a pleasant surprise – a new, lovely Space companion named Dodo, played by actress Jackie Lane."

When that photo was printed, a mere eight days had elapsed since Jackie Lane first set foot in *Doctor Who*'s Riverside Studios home. Recorded on Friday 11 February,

Bell of Doom was the final episode of *The Massacre of St Bartholomew's Eve*, and in it Dodo embarked on her adventures with the Doctor entirely by accident. In no time at all, she was giving vent to a catastrophic sneeze in *The Ark*, tackling a series of fiendish challenges in *The Celestial Toymaker*, pulling a pistol on Doc Holliday in *The Gunfighters*, trashing a life-draining laboratory in *The Savages*, and succumbing to a super-computer called WOTAN in *The War Machines*.

The last of these stories saw Dodo bowing out in Episode 2, which was recorded on 17 June. So Jackie Lane's time on *Doctor Who* amounted to little more than four months – four months that left a distinct impression of unrealised potential,

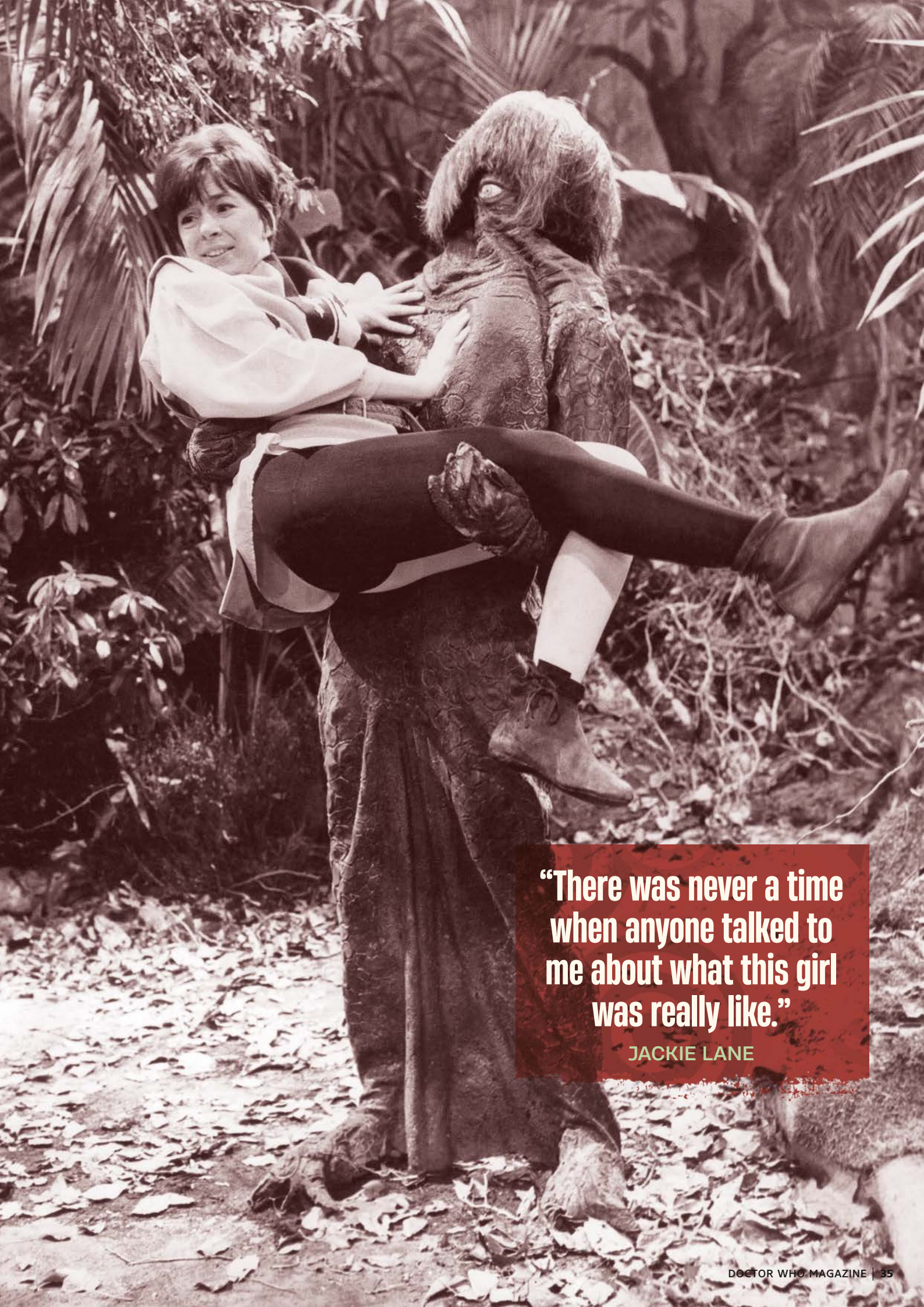
of a character cut off well before her prime. In June 2021, Peter Purves – who played Dodo's fellow traveller Steven Taylor – expressed this as bluntly as possible: "I think of all the early companions, she was treated the worst."

Even so, the elfin effervescence Jackie brought to Dodo remains memorable – and it's all the more extraordinary given the almost total lack of guidance she received in developing the character. "There was never a time when anyone talked to me about what this girl was really like," she pointed out 20-odd years later. "You just had a script and you had to bring something to it."

Topping and tailing Jackie's time as Dodo were two charming scenes that encapsulate much of the character's down-to-earth appeal. Though the first survives only in audio form, the actress lifts both moments off the page with consummate skill. Sprinting across Wimbledon Common to help a little boy who's had an accident, Dodo mistakes the TARDIS for a genuine police box and ventures inside. "How did *you* get in here?" demands the perplexed Steven. "On me feet, same as you did," she fires back. Five stories later, she returns to London, declares it "marvellous to be back," breathes in the atmosphere and says, with palpable satisfaction, "Smells OK to me. Good old London smoke."

Jackie herself was from Manchester, where, on 10 July 1941, she became the third of four daughters born to John and Ena Lane. Theatres were familiar to her from a very early age, as her father – popularly known as Jack – was a combined wigmaker, costumer and make-up man. Educated at Whalley Range High School, she was a popular member of various amateur groups as a teenager, and early in 1960 she was emboldened to audition for the Royal Court director →

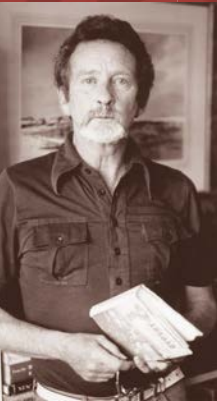




**"There was never a time
when anyone talked to
me about what this girl
was really like."**

JACKIE LANE

The Elusive Dodo



Above: Former *Doctor Who* producer John Wiles in the early 1980s.

Below: A cutting from the 1 July 1966 edition of the *Harlow Citizen*, reporting on the day that Lane opened a summer fair.

Bottom: Recording the cliffhanger to Episode 1 of *The Savages* (1966).

Special thanks to Keith Barnfather for his help with sourcing archive photos.

→ Tony Richardson when he came to Manchester's Library Theatre in search of a youthful unknown. Shelagh Delaney's hit play *A Taste of Honey* was due to be filmed, and the day after her initial audition Jackie read the lead role in its entirety in Richardson's suite at the Midland Hotel.

A few weeks later she went down to London for a screen test – but by April Rita Tushingham, a student actress from Liverpool Playhouse, had been announced for the role instead.

As it turned out, *A Taste of Honey* wouldn't go into production for another 11 months, but in the meantime Jackie had shrugged off this early disappointment by joining the Library Theatre, as a student, in September 1960. David Scase, the theatre's artistic director, had been present at her first *Taste of Honey* audition and had been favourably impressed.

By December she was acting in the theatre's Christmas presentation of *The Other Cinderella*, as well as fulfilling the

duties of assistant stage manager on a variety of plays. Then in March 1961 she was cast as a schoolgirl called Mick in a new play called *Never Had It So Good*. It was the theatre's 100th production and the character, as she put it, was

"a cockney teenage tomboy type". The author of the play was the South African novelist John Wiles, who in due course would cast her in similar vein in *Doctor Who*.

Among other roles, in May 1961 she was appearing at the Library in the Yvonne Mitchell play *The Same Sky* – but then a snag presented itself. According to Equity regulations, on turning professional she could no longer call herself Jackie Lane thanks to an existing Jackie Lane, four years her senior, who was currently starring in such British comedy films as *Two and Two Make Six* and *Operation Snatch*,

as well as guesting on popular TV shows like *Juke Box Jury*. As a result, for her remaining Library appearances Jackie styled herself as Jackie Lenya; this was true, for example, of the Christmas show *Pinocchio* and the 1962 productions of Peter Shaffer's *Five Finger Exercise* and Henry Livings' *Stop It, Whoever You Are*. In the Shaffer piece, according to *The Stage*, she was "delightfully natural as Pamela," while in the Livings one she was cast as "the play's Lolita", Marilyn Harbuckle.

The Lenya name remained in place when Jackie moved down to London – straight after which, in August 1962, she played the gamine lead in *The Reluctant Debutante* at Golders Green Hippodrome. The new name was also there when she made her TV debut in a BBC 'For Schools' version of Brecht's *The Caucasian Chalk Circle* in November. It was there, too, the following summer for her role as Rosemary Gray in several episodes of the twice-weekly soap opera *Compact*, and also for her subsequent appearances in the

"I didn't know anything about film and camera technique, so I tended to ignore the camera and pretend that I was on stage." JACKIE LANE



'Dodo' came to Harlow but not in the Tardis

'Did you come in the Tardis?' one little fan asked Miss Jackie Lane, who stars as 'Dodo' in the B.B.C. television serial 'Dr. Who', when she opened the summer fair at Moot House on Saturday.

The Tardis is the time machine which transports Dr. Who and Dodo on their adventures. And had she used this form of travel to arrive at the fête, which she did promptly at 2.30, Miss Lane would certainly have twiddled the knobs and removed herself to another planet with a better climate just one hour later.

For it was then that the rain came down and stayed coming down for the rest of the afternoon. It ended all business at the stalls and the sideshows and drove most of the adult visitors away to their homes and the 'telly' (where, incidentally, they later saw 'Dodo' on the screen in the latest 'Dr. Who' episode).

Autographs from 'Dodo'—Jackie Lane, of the 'Dr. Who' television series—were much in demand from children who went to Mark Hall and Nettlewell Community Association summer fair on Saturday. (Citizen photo T.255)





Left: Director Rex Tucker (left, foreground) talks through a scene with Jackie Lane and Laurence Payne (playing Johnny Ringo) on the set of *The O.K. Corral*, the fourth and final episode of *The Gunfighters* (1966).

Below: Seth Harper (Shane Rimmer) forces Steven to sing, while Dodo plays the piano overseen by Ike Clanton (William Hurndell) in *A Holiday for the Doctor*, the first episode of *The Gunfighters*.

Bottom: Dodo gets the better of Sergeant Rugg (Campbell Singer) in *The Dancing Floor*, the third episode of *The Celestial ToyMaker* (1966).

ITV series *Coronation Street*, *The Villains* and *The Protectors*. The situation was finally resolved in June 1964, when the other Jackie went to Hollywood, signed a Universal contract and became Jocelyn Lane, prompting the short-lived Jackie Lenya to revert to her real surname.

In the interim, her role in *Compact* had secured her an interview with Verity Lambert and Waris Hussein, producer and director of an in-development series called *Doctor Who*. “I have to say that science fiction was not my favourite subject,” she recalled in 1992, but her agent had assured her that the engagement was only for six weeks. As a result, she was rather shocked when Lambert told her that the role of the Doctor’s granddaughter, Susan, entailed a 12-month contract; she blurted out that a year was far too long a commitment, and that was that. Three years on, her first scene as Dodo would include an obviously self-reflexive observation from Hartnell’s Doctor: “Don’t you think she looks rather like my grandchild Susan? She does, you know.”

In between acting engagements, she had cause to be grateful for the shorthand typing course she’d undertaken as a teenager, which enabled her to accept sporadic ‘temp’ jobs. Early in 1965, she was at the Garrick Theatre in the West End, understudying Pinkie Johnstone in the long-running Edward Albee play *Who’s Afraid of Virginia Woolf?* (She ‘went on’ as Honey for just one performance; she was having her hair done when telephoned by a panicked company manager and found the experience “pretty horrendous”). Then, in October of that year, John Wiles succeeded Verity Lambert as producer of *Doctor Who*. In need of a female companion to balance the incumbent Steven Taylor, he recalled seeing Jackie in his play *Never Had It So Good* and promptly cast her as Dorothea ‘Dodo’ Chaplet. Her contract – for 13 episodes, with an option for 12 more – was signed on 29 December. One person, in particular, was thrilled by the news. “My mother,” Jackie reported, “was addicted to *Doctor Who* from day one.”

In January, her first scene involved a location shoot on Wimbledon Common, depicting Dodo’s heroic dash to the TARDIS. “The only problem I had,” she told *Doctor Who Magazine*’s Jean Riddler in 1990, “was having to jump across a ditch which was, unfortunately, too wide, so I fell into it. I suppose this made it more realistic, although I did end up with very grubby stockings.” Mucky knees proved the first of a number of challenges, chief among them the perennial dichotomy between stage and screen acting. As she explained in a 1991 *Myth Makers* interview, on TV “everything is so abrupt: instant. I was never a very instant actress... I didn’t know anything about film and camera technique, so I tended to ignore the camera and pretend that I was on stage... It was the only way I could cope with it.”

Complicating matters was the rather sketchy fashion in which Dodo had been conceived. As what Jackie called a generalised “modern, with-it, teenage character,” her Mancunian accent on Dodo’s first appearance was soon replaced by a cockney one, after which John Wiles bowed to a BBC diktat that the character must speak in RP.

Varying accents notwithstanding, Jackie was grateful to be confronted with very few hideous-looking opponents during her time on the show. “I did find it difficult to react to monsters, especially in the scenes [in *The Ark*] where I had to cry over causing the deaths of the Monoids,” she recalled. “I remember the producer, John Wiles, saying to me after watching a rehearsal that he wasn’t convinced that I was genuinely upset. How could I be, about a heap of wrinkled rubber?” Monster costumes were one thing, but at least she was consulted about Dodo’s own clothing – with the exception of the black and white tabard she wore in her first full story, which she considered “very bulky and not at all flattering”. “Because I am so small, it was quite difficult to find trendy clothes in my size,” she added, “but I selected this Dylan cap and that really started the character off for me.”

The Gunfighters brought an unusual challenge, requiring Dodo to sing at gunpoint while Steven plays the piano. Because Jackie couldn’t sing a note, she arranged for their roles to be →



The Elusive Dodo

Below inset: With Lee Allum, who's wearing a top inspired by Dodo's dress in *The Celestial Toymaker*.

Bottom left: A Christmas card to Ben and Lee from Jackie Lane.

Bottom right: With Ben Jolly, who's wearing a shirt based on Steven's outfit in *The Celestial Toymaker*.

→ reversed. "I don't think Peter was too happy about it," she observed, "but personally I think it was funniest that way." Her next story, *The Savages*, involved a Sunday morning journey to a Surrey sandpit in actor Ewen Solon's Jaguar. Solon – in full straggly-haired, parchment-faced make-up as the Savages' leader, Chal – lost his way and asked a passing cyclist for directions. The man gave them without batting an eye and rode on. Convulsed in the Jaguar's passenger seat, Jackie found this stiff-upper-lip response hilarious.

The Savages was the story in which Steven Taylor left the series, and Dodo was soon to follow. With the arrival of a new producer, Innes Lloyd, Dodo was considered superfluous and was written out halfway through *The War Machines*. Ignominiously, her departure was given in reported speech rather than shown on screen; even more ignominiously, the speech was put into the mouth of her replacement, Polly (Anneke Wills): "She'd like to stay here in London, and she sends you her love." The leading man's consternation was at least as pronounced as the Doctor's own; as Jackie herself put it, "Poor Bill Hartnell hated change and had got used to working with us."

"People still remember me!"

Ben Jolly and his partner Lee Allum knew Jackie Lane well in the latter years of her life. Ben reflects on their friendship.

Jackie was definitely proud of her work on *Doctor Who*. *The Celestial Toymaker* and *The Savages* were her favourites. She was sorry that *The Savages* was missing, and when we told her that it might be animated, she said, "Oh, I'd love to see myself as a cartoon!"

Jackie had a niece and grand-niece who would sometimes pop round to her house in Maida Vale while she was signing bits and pieces for fans. She'd say to them, "Look at this! People still remember me!" – and they were quite amazed that she had all these things to autograph.

We asked her a couple of times about doing DVD commentaries or interviews about *Doctor Who*, but she told us "It was a long time ago, I don't remember so much

of it." There was also the fact that [producer] Innes Lloyd had just sort of dropped her from the series, and she was obviously a bit upset by that.

Jackie wore hearing aids towards the end, so when we spoke to her we'd have to make sure we talked face to face so she could lip-read. I think that's why she eventually stopped doing in-person signings, because she couldn't quite hear people and found it very frustrating.

She was a small, very slight woman, but she always talked with great character and great strength. And when she'd start talking – you know, she'd tell us how Bill Hartnell was a bit tricky – she could get quite animated.

You'd think, "Wow, for a small woman she has quite a powerful voice!" But she was lovely. She really was a sweet lady.

Ben Jolly was talking to Peter Ware.



On 20 June 1966, three days after Jackie recorded her last episode, Innes Lloyd dropped her a note, expressing the "hope that your time with us has not been wasted, and that from it you may receive a tempting offer." Almost immediately, Jackie found herself starring at the New Theatre, Bromley, in *Pinocchio* – but when the run concluded in August, tempting offers proved few and far between. Anticipating a future devoted to Dodo-style typecasting, she decided to change direction.

After six disastrous weeks as an au pair, she spent a year in Paris working for the Australian Vice Consul, then returned to Britain and set up an antiques business alongside her then-boyfriend Tod Joseph. After six years of this, she had no desire to resume acting but instead took the opportunity to represent actors, becoming assistant to Jean Diamond at London Management in 1976. In April 1980, *The Stage* announced that she'd taken charge of a department of her own: "Now she's become queen of the voice-overs."

Eight years later she broke away and formed the company Ad Voice. "I've always loved voices," she explained. "I fell in love with James Mason's voice when I was about 12 years old." Among the distinctive latterday voices she represented was that of the Fourth Doctor, Tom Baker, though she could be quite choosy about who she took on. "Innes Lloyd once asked me to find him work," she recalled. "I reminded him that he had once sacked me from *Doctor Who* and said a very firm no!"

In 1991 she attended her one and only *Doctor Who* convention, agreeing to appear at Manopticon in her hometown of Manchester purely because it was in aid of the Christie Hospital in Withington. Nevertheless, she came away astonished, charmed and perhaps just a little baffled by the enthusiasm of the assembled fans. Nine years later she retired but showed no inclination to involve herself in any further *Doctor Who* retrospectives. The only exceptions to this were two video messages, one recorded for *Doctor Who Live: The Afterparty*, a 50th anniversary event

"I'd love to have gone back in time. I'd love to have met Napoleon." JACKIE LANE

broadcast in November 2013, and the other for Fantom Films' online Time-Space Visualiser convention in 2020.

"It's still very nice after all these years to hear from fans who are still enjoying those early programmes," she confided way back in 1990. And, despite her abrupt exit from the series, her regrets seemed to be relatively few.

One of them sprang from her personal interest in history, which made her wish – *The Gunfighters* notwithstanding – that she'd done a full-blown 'historical' story. "I'd love to have gone back in time," she mused, adding mischievously: "I'd like to have met Napoleon."

Napoleon may not have put in an appearance, but Jackie Lane certainly fulfilled the brief she had set herself: to invest Dodo, as she put it, with "life and vitality and cheekiness... I wanted to bring humour to it and I wanted to make an impact with the character." The

impact she made continues to resonate, for, brief though her screen time was, Dodo Chaplet remains one of the most engaging of all the Doctor's 1960s companions.

DWM

to Ben and Lee
Have a wonderful Christmas
and a better 2021

Season's Greetings

With love Jackie

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provided free of charge, meaning
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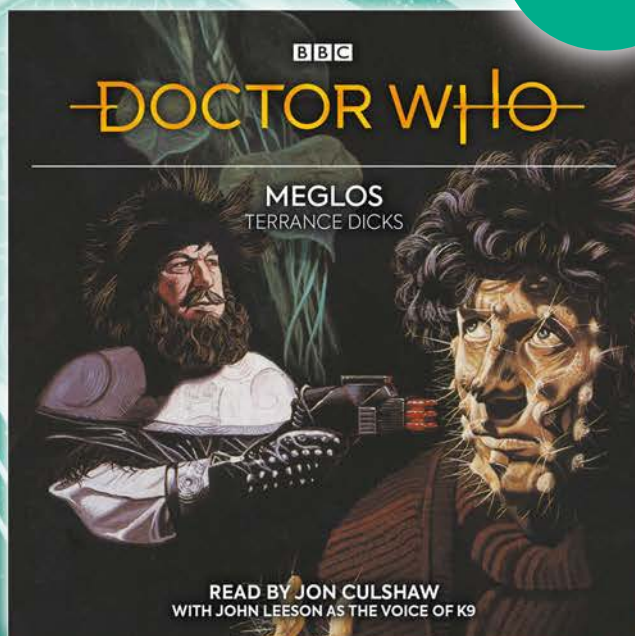
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Will the Real **DODO CHAPLET** Please Stand Up?

JONATHAN MORRIS argues that it was Jackie Lane's skilful performance – and not the *Doctor Who* scriptwriters – that made Dodo such a fondly remembered character.

The character of Dorothea 'Dodo' Chaplet appeared in only 19 episodes of *Doctor Who*, in 1966. Of her six stories, the three that exist in full – *The Ark*, *The Gunfighters* and *The War Machines* – are all available on DVD and BritBox. But, even watching those stories, it's hard to get a clear idea of the character.

The problem is, Dodo's tenure coincided with a change of production team. The team that were on their way out introduced her as an afterthought, and the team on their way in were keen to get rid of the character as soon as possible, so didn't put much effort into developing her. Pretty much all we know about her is that she's an orphan (her mother died when she was a schoolgirl), she lives with an uncaring great aunt, one of her grandfathers was French, she once went on a school trip to Whipsnade Zoo (but hates conducted tours), she's a dab hand at hairdressing and ragtime piano, she's never been given flowers and, bizarrely, has always wanted to meet Wyatt Earp. The fact that she's surprised to see the completed Post Office Tower suggests she ran into the TARDIS before July 1964. Her introduction is so

Above: Jackie Lane made her debut as Dodo in *Bell of Doom*, the fourth and final episode of *The Massacre of Saint Bartholomew's Eve*, on 26 February 1966.

Right: Lane's first scene for *Doctor Who* was filmed at Wimbledon Common on 7 January 1966.





Far left: The Doctor (William Hartnell), Steven (Peter Purves) and Dodo encounter a friendly elephant in *The Steel Sky*, the first episode of *The Ark* (1966).

Left: Joey the clown (Campbell Singer) presents Dodo with a gift in *The Celestial Toyroom*, the first episode of *The Celestial Toyroom* (1966).

Below: Doc Holliday (Anthony Jacobs) is threatened by Dodo in *Johnny Ringo*, the third episode of *The Gunfighters* (1966).

Bottom left: Dodo is disturbed by what she finds in the City of the Elders in Episode 2 of *The Savages* (1966).

Bottom right: Dodo and Polly (Anneke Wills) introduce themselves to Ben Jackson (Michael Craze) in Episode 1 of *The War Machines* (1966).

perfunctorily written, though, that when she runs in she somehow fails to notice it's bigger on the inside. She never has the name TARDIS explained to her, either.

And yet, in that first scene you can see the character's potential. In *The Massacre of St Bartholomew's Eve* she has a strong Mancunian accent, as though she's just stepped off the cobbles of *Coronation Street*. By *The Ark* she's acquired Received Pronunciation, but it remains clear that she's there to modernise the series and bring a bit of the Swinging Sixties into the TARDIS. Dodo wears the latest fashions, including a John Lennon-style cap and outfits you might recognise from Lulu's appearances on *Thank Your Lucky Stars*. And she uses slang; things are "fab", "gear", "really with it", "grotty", "dodgy" or "dead boring". Most of all she exudes impudence and enthusiasm; she's having fun. She cracks jokes, tries out accents, and whoops in delight. You can see echoes of her in later companions, particularly Donna Noble. Dodo and Donna are the only companions you can imagine asking if Noddy exists.

The first half of *The Ark* shows the character off at her best. She's funny, high-spirited, and Jackie Lane even gets to show remorse in the scene where Dodo says, "I'm crying this time." After that, though, Dodo is written differently in each story, and it's down to Jackie Lane's skill as an actress that she makes the character feel consistent, with each story showing a different facet of her personality.

In the latter episodes of *The Ark*, Dodo is treated as little more than an exposition prompt, but she's given a lot more to do in *The Celestial Toyroom*. Sadly, not much of it is particularly good. Possibly as a result of the Toyroom's hypnotic influence, Dodo is suddenly much more childlike, which manifests itself as an inability to take life-or-death situations seriously and also in her

extremely kind and trusting nature. To put it another way, she's extremely gullible. Only when she flatters Sergeant Rugg to get her own way do we see a sign of a more adult Dodo.

By contrast, *The Gunfighters* doesn't give Dodo much to do, as she's parked in a quiet subplot with Doc Holliday, but it does give Jackie Lane one outstanding scene where Dodo holds Holliday at gunpoint. This takes the character from trying to look tough, to relief, to fainting in horror in the space of a few lines, all played impeccably for laughs.

With *The Savages* it feels like the production team's lack of enthusiasm for the character is feeding into the scripts, with lines like "Not even Dodo'd be as stupid as that". But in *The Savages* Dodo

It remains clear that she's there to modernise the series and bring a bit of the Swinging Sixties into the TARDIS.



emphatically *isn't* stupid. She uses reverse psychology to manipulate Steven and she's the one who questions the Elders' society when Steven is taken in by it. Best of all, though, is the scene where she threatens to smash the Elders' life-force machine: "This equipment must cost a packet! Keep back or I'll smash the lot!" She eventually does smash the lot, with enormous relish.

And finally, there's *The War Machines*, which is a great introductory story for a couple of fresh Swinging Sixties companions, but sadly neither of them is Dodo. With her request to visit the "hottest nightspot in town" we learn that Dodo is a bit of a party animal, but unfortunately it's too late, as she gets written out as perfunctorily as she was written in. And so Dodo will always be the companion who was never quite given a chance to shine. **DWM**

TUNNEL VISION

LISA GLEDHILL explores the forthcoming Special Edition of 1968 adventure *The Web of Fear*.

Doctor Who adventures don't come much odder than *The Web of Fear*. Robot Yeti armed with deadly cobwebs take over the London Underground on the instructions of a disembodied intelligence, in an elaborate plot to steal the Doctor's brain.

Compared to that, a sentient universe masquerading as a frog seems quite straightforward. Yet this remains one of the most popular and beloved stories of the series, even among fans who weren't born when it aired in early 1968.

The Web of Fear's success is partly down to the gallery of well-written characters brought to life by a strong cast, who make us regret the death of

every single squaddie in those dangerous tunnels. It's also partly down to director Douglas Camfield's dense swatches of light and shade, which lend a tense, moody atmosphere to the studio scenes as well as the filmed ones. With our heroes besieged in their underground base, the sense of claustrophobia is steadily ratcheted up – to the point where they decide that using explosives to voluntarily entomb themselves is the least-worst survival option. The twisting, turning mix of off-beat threats makes it hard to predict where the story will go next, or who will survive to the end.

It's perhaps surprising that it's taken nearly eight years since the rediscovery of (most of) this six-part serial in a Nigerian TV archive for it to get a Special Edition release on Blu-ray. A vanilla version with picture and sound restoration was swiftly issued on DVD in 2014, but without the lavish extras fans have become used to. Of course, the stumbling block was always that tricky third episode, which remains missing from the archives and is notable for the first appearance of Nicholas Courtney as Colonel Lethbridge-Stewart. Would the episode ever turn up? Well, until it does – or in case it doesn't – BBC Studios have collaborated with Big Finish and Shapeshifter Studios in creating an ambitious new animation to fill the gap.



Above: A Yeti stalks the London Underground in the newly animated Episode 3 of the 1968 story *The Web of Fear*.

Right: Captain Knight and Anne Travers.

The Web of Fear Special Edition

Featuring Patrick Troughton (Dr. Who), Frazer Hines (Jamie) and Deborah Watling (Victoria)
BBC Studios RRP £19.99 (Blu-ray), £14.99 (DVD), £29.99 (Blu-ray steelbook)





The extras also include audio commentaries on all episodes and two 'making of' documentaries – one for the story and one for the animated episodes. Making these under COVID restrictions wasn't straightforward. Paul Vanezis, who produced the main documentary and the commentaries, explains: "We started work in December when there wasn't really a vaccine, although we knew one was coming, and a lot of our contributors are in their seventies and eighties so they were the most vulnerable."

"The studio we were using had a very high standard of COVID protocols," he continues. "They have lots of Perspex screens and that sort of thing, and they also do an ultraviolet deep-clean, but we made the decision to wait until everyone had two jabs of the vaccine before we spoke to anyone at their home."

The documentary is enhanced by some scenes with Frazer Hines on the London Underground (something the original production never managed), but lockdown delayed recording by almost four months. "Aldwych station, where we filmed, is the one they were planning to use back in 1967," says director Steve Broster. "It closed in the 1990s and they now just use it for marketing work, so it's a well-known filming location. It was really exciting to be down there but there are no lifts, lots of stairs and a lot of equipment to carry. Fortunately Frazer is pretty fit, but we were all exhausted by the time we got back up to the top."

One of the highlights of the documentary is an interview with Tina Packer, who played Anne Travers. Tina now

"ALDWYCH STATION, WHERE WE FILMED, IS THE ONE THEY WERE PLANNING TO USE BACK IN 1967." STEVE BROSTER



lives in Massachusetts, where she teaches Shakespearean drama and runs a theatre company. Finding a gap in her busy schedule was challenging, as was interviewing her via Zoom with a local film crew recording her answers. Plans almost had to be scrapped on the recording day when Tina was taken ill, but happily she recovered quickly and the interview was rescheduled just ahead of the final edit deadline.

The episode commentaries, moderated by Toby Hadoke, are another feature that had to adapt to the pandemic. According to Toby, "We used to say, 'Of course the only way you can do a commentary is by getting everyone together in a proper studio, with proper recording equipment, all on the same day.' But lockdown forced us to find new ways of doing it, and that's not a bad thing."

Via the magic of Zoom, contributors watched the story together and recorded soundtracks using their own equipment, which were later stitched together by ➔



Top: Frazer Hines and the crew in Aldwych Station for the recording of the documentary *Going Underground: Making The Web of Fear*.

Above inset: Tina Packer, who played Anne Travers, is interviewed for the documentary.

Left: The Doctor encounters Colonel Lethbridge-Stewart for the first time.

TUNNEL VISION



make-up artist Sylvia James, animation producer David Devjak, motion-capture director Adam Boyes, and Tim Woolgar, son of Jack Woolgar, who played Staff Sergeant Arnold. Tim brings with him a unique recording of his father trying out different voices for the Great Intelligence, which throws some light on how the actor prepared for his dual role. There's also the option to listen to Episode 1 with the commentary track recorded for the 2004 *Lost in Time* DVD set, which means we can hear the comments of the late Deborah Watling (who played the Doctor's companion, Victoria).

The animated Episode 3 was created using a motion-capture process where a performer acts out the various roles on a virtual set and is then replaced with a 3D digital model of the character – from the looming Yeti to the petite Victoria. Viewers can choose to watch in full colour with a widescreen

THE ANIMATED EPISODE 3 WAS MADE USING A MOTION-CAPTURE PROCESS.

→ audio engineer Mark Ayres. It's an approach that was first used on the commentaries for the animated version of *Fury from the Deep* (1968), and Paul Vanezis sees some advantages.

"I think it's actually helped to get people interested in taking part," he says. "We were able to have people who are not in this country on the audio commentary, so, although it's an inconvenience in terms of not having the best sound quality, you can include a much bigger range of people."

In addition to actors Frazer Hines (Jamie),

Tina Packer, Ralph Watson (Captain Knight), John Levene (Yeti) and Derek Martin (UNIT soldier), the commentary has contributions from camera operator Roger Bunce, sound designer Brian Hodgson,

picture, or in black-and-white with a 4:3 aspect ratio, closer to the episode's original format on transmission.

Animation producer David Devjak says, "We've been playing with this mo-cap approach for a few years and *Web of Fear* worked nicely as a one-episode test. We didn't want to jump into a six-episode arc with an untried approach.

"One of the things we wanted to capture was realistic performance – the nuances of how each of the actors moved. There was a lot of time spent on those characters, trying to get the likenesses to work, and likewise for the sets, trying to match the ops rooms and the tunnels to what you saw in the previous episode and what you're going to see in the next ones as well. That meant we couldn't deviate too much. We should be doing what the original team would have done if they'd had the tools and the technology and the time."

Director Adam Boyes says the team drew on telesnaps and behind-the-scenes photos, as well as the existing episodes, to

create cardboard models of the sets. He then used these to plan his shots before beginning the complex process of motion capture for each character: "I did a lot of the blocking of the cameras up-front, matching the pace and style of the original. That was super-fun. We did our blocking with little cardboard figures; those moved around the space and told us where everyone was. We spent quite a bit of time on that.

"We would love to keep refining this style and get it to that sweet spot for what *Doctor Who* animation could be..." **DWM**



Top: A Yeti bears down on Professor Travers.

Above from top: Contributors to *Going Underground* include Ralph Watson (Captain Knight), John Levene (Yeti) and make-up artist Sylvia James.

Right inset: Animation producer David Devjak.

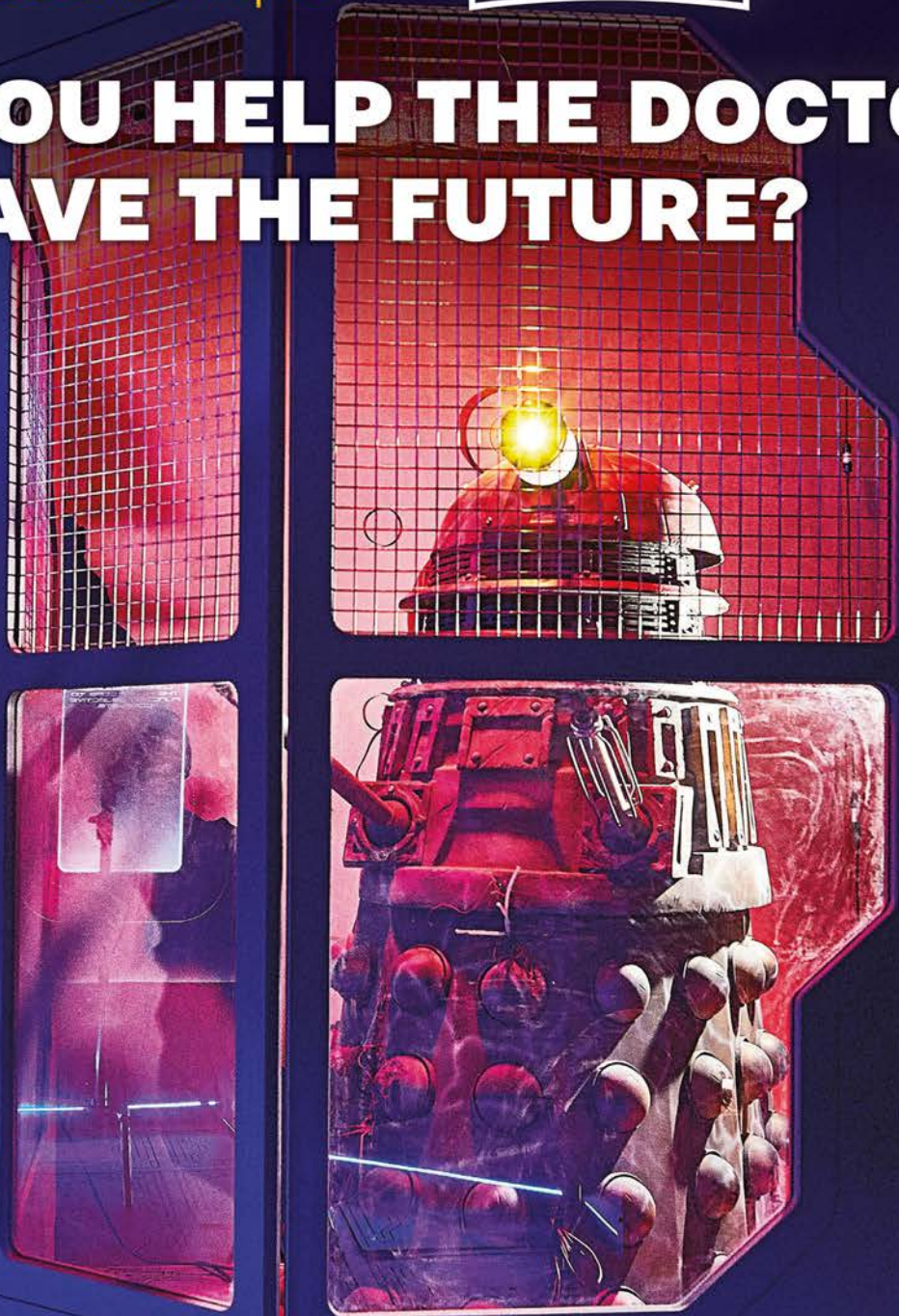
Right: Developing a scene for the animated Episode 3.



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The Enchantress of Devil's End

JONATHAN RIGBY pays tribute to the late **DAMARIS HAYMAN** – the ‘White Witch of Devil’s End’.

When Damaris Hayman was offered the role of Olive Hawthorne in 1971, she had a holiday in Greece booked for the very dates in April when *The Daemons* was to be recorded. That she chose to postpone her trip was a singular stroke of luck for *Doctor Who*, for Miss Hawthorne – resident white witch in the apparently idyllic village of Devil’s End – endures as one of the most memorable supporting characters in the programme’s history.

Hayman, of course, was ideally cast – but, in this instance, matching the actress to the role had entailed a certain amount of lateral thinking. Rather than choose some brooding Gothic personage, director

Christopher Barry opted for a 41-year-old actress, best known for comedy, whose sibilant, slightly supercilious air was ideal for plummy maiden aunts and horsey town councillors. The character names on her lengthy CV speak for themselves: county lady, lady committee member, Aunt Jemima (or, on another occasion, Aunt Letitia), Lady Stilton, tweedy golfing lady, and so on. Confounding clichéd expectations was raised to a fine art when Damaris Hayman became Olive Hawthorne.

Whether they knew it or not, the *Doctor Who* production team were tapping into something of the private woman. Fantasy literature of the Ursula K Le Guin variety was an enthusiasm of hers, and in June 1974 she was described in *The Sun* as “a student of white witchcraft with strong views

on werewolves. These are generally men, she says. ‘Of course they exist. But not in Britain any more. And they come out only in October.’” The reporter also noted that “Miss Hayman lives with a handsome black Persian cat and a pond full of newts and toads. Toads? ‘Fascinating creatures,’ she says.”

From playing a St Trinian’s sixth former, driving hatpins into a bust of Alastair Sim, to starring in the 1970s YTV series *The Witches’ Brew*, hocus-pocus of one sort or another was to crop up several times in her life and career – despite her wholesome Home Counties appearance.

Born in Kensington on 16 June 1929, she spent much of her childhood in the north-western town of Nelson, where she soaked up tales of the Pendle witchcraft trials and, at the early age of nine, appeared in what she called “a Lancashire witches’ dance drama”. When the family moved to Cheltenham, she was enrolled at the exclusive Ladies’ College there and, in addition to plenty of horse-riding at local gymkhanas, conceived a passion for acting. In the mid-1940s



Top: Damaris Hayman advertises Alexander Reid’s whimsical Scots comedy *The Lass wi’ the Muckle Mou’* at St Andrews in June 1954.

Right: As Miss Hawthorne, with Jon Pertwee as the Doctor, in *The Daemons* (1971).

Right: In Lyon Todd's one-act play *Judas Arise*, which opened at the Byre Theatre on 16 June 1952.

Below: At the Byre again, this time as Madame Arcati in *Blithe Spirit* on 6 September 1954.

Far right: Cover art for the DVD release *The Daemons of Devil's End*, which included *The White Witch of Devil's End* (Reeltime, 2017).

Bottom right: At home, with producer/director Keith Barnfather.



Focus-pocus of one sort or another was to crop up several times in her life and career.

she was a prominent member of a local amateur youth group called The X Players, which inspired her to take lessons from the actress-playwright Vera Beringer at the Royal College of Music.

Her professional career started in the post-war equivalent of today's London fringe; in November 1949, for example, she was understudying Helena Pickard in *Rossetti* at Bayswater's Chepstow Theatre Club. By April the following year she'd gone further afield, joining Patrick Ludlow's Eros company at the Palace Theatre, Maidstone. After engagements with actor-managers both famous (Bernard Miles) and not so famous (Phillip Barrett), she began her most fruitful theatrical association when joining the Byre Theatre, St Andrews, in April 1952. Being half-Scottish, she was welcomed into the fold and soon found herself performing in scores of plays on a 12-foot stage in a converted cowshed in Fife. It was during this stint that a drama of psychic powers called *Piping on the Hill* marked her debut as a director.

In July 1953 came another significant debut, when she appeared on TV for the first time in a BBC adaptation of Edith Nesbit's *The Story of the Treasure Seekers*; at the beginning of 1954 came yet another, when she was cast in the evergreen *Lauder and Gilliat* film *The Belles of St Trinian's*. By April she was back at the Byre, not quite 25 but now promoted to deputy artistic director. As well as designing and making many of the theatre's costumes, she also directed such plays as *Love in Albania*, *Caste* and *Maria Marten*. In early September came a role tailor-made for her in everything but age. Reviewing Noël Coward's *Blithe Spirit*, a local reporter pointed out that "Perhaps the most enjoyable and happily cast [performance] was that of Damaris Hayman as the eccentric medium Madame Arcati."

Having left the Byre behind in January 1955, she gradually became a familiar face on screen. Stage work still popped up; in 1957, for example, she understudied Margaret Rutherford's Lady Bracknell in a tour of *The Importance of Being Earnest*. But from this point on theatre largely took a back seat to TV assignments and occasional films. Among the latter were *West 11*, *Smokescreen* and *Bunny Lake is Missing*, while on TV she acquired a reputation for working with the country's most prominent comedians and comic actors. Early examples included Sid James, Alfred Marks and Tommy Cooper, together with a couple of memorable supporting roles in *Steptoe and Son*. Having appeared →



The White Witch

Producer-director Keith Barnfather recalls working with Damaris Hayman.

The White Witch of Devil's End only came about because of Damaris. We'd recorded a *Myth Makers* interview with her at her home and while we were chatting she was waxing lyrical about *Doctor Who*, saying how much she wanted to work again.

Damaris was an actress in her soul. Her other great passion was reading; she read books vociferously. But her life was acting. So we developed the idea of doing a drama where she recounts her life as Olive Hawthorne. It worked because she had such a beautiful voice and a wonderful ability to multi-layer her roles.

Her career was as a character actor. She could do comedy, she could do drama. But there was something about her personality, her eccentricity, that always made an impression – even if she was only in something for a short time.

I'd say she gave one of the finest performances of a supporting actor in *Doctor Who* ever.

I think she was perfectly cast. She believed in magic, so to play a white witch was manna from heaven for her. She often said it was probably the most enjoyable part she ever played. Reprising the role in *The White Witch of Devil's End* meant so much to her. We did six days on the trot; every day from ten o'clock to five o'clock she was doing pieces to camera. What a professional, at 84!

She was wonderful to work with on a personal basis. We became great friends. She had a great rapport with my son, too. She never missed a birthday, she never missed a Christmas. Damaris was very opinionated; she wouldn't suffer fools gladly and she would always cut to the quick. But when she made her mind up about somebody she was the most loyal friend in the world.

Keith Barnfather was talking to Emily Cook.



The Enchantress of Devil's End



→ in Tony Hancock's final British TV series, she became great friends with him in the year preceding his death; among other strong friendships she counted Margaret Rutherford and another theatrical grande dame, Marie Löhr.

In 1971, Miss Hawthorne in *The Dæmons* was an eccentric culmination of what Hayman called her "rather strange ladies"; it was also a role she'd look back on as the best in her career. There were initial disagreements with Christopher Barry regarding how best to interpret the character, but as Hayman put it: "I knew I was right." Certainly, no one who's seen Miss H coshing a Morris dancer with her reticule, then revealing the crystal ball concealed inside it, is likely to forget the experience. Equally indelible is her imperious cry, when the villagers attempt to incinerate the Third Doctor, of "You would dare to harm the great wizard Qui Quae Quod?"

After *Doctor Who*, Hayman's procession of star comedians continued, from Dick Emery and Harry Worth to a regular association with Les Dawson, plus a recurring role, Miss Doogoodie, opposite Freddie 'Parrot Face' Davies in the 1974 children's series *The Small World of Samuel Tweet*. In sitcom she ran the gamut, from *Happy Ever After* and *Robin's Nest* right up to *The Young Ones* and *One Foot in the Grave*. She even returned to the theatre from time to time, playing opposite her friend Julian Orchard in *A Little Bit of Fluff* (1978) and taking on Joyce Grenfell's old role, Miss Gossage, in *The Happiest Days of Your Life* (1986). There were a few more films too, from *The Pink Panther Strikes Again* and *The Missionary* to the eerie *Full Circle*, in which she was aptly cast as a spiritualist who plunges down a flight of stairs after attending a seance.

Damaris Hayman retired in the mid-1990s, but a one-off return some 20 years later was in the role she loved most. A monologue interspersed with dramatic scenes, her contribution to Reeltime Pictures' *The White Witch of Devil's End* was largely shot in 2012-13, enticing Hayman out

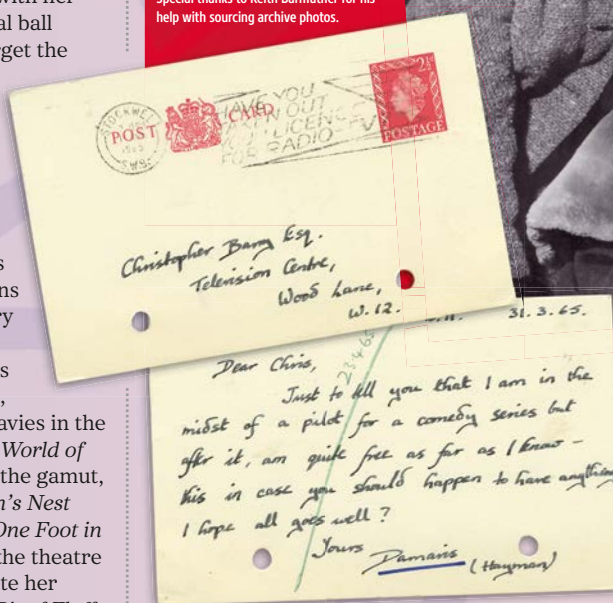
Above left: Selling tickets to Harold (Harry H Corbett) and Albert (Wilfred Brambell) in the *Steptoe and Son* episode *Sunday for Seven Days* (1964).

Above right and right: With her great theatrical friends Margaret Rutherford (top) and Marie Löhr.

Below: A postcard to Christopher Barry, dated 31 March 1965. Barry directed Hayman in several BBC productions, including *The Dæmons*.

Bottom: Damaris Hayman in 2011. Photo © Stephen Broome.

Special thanks to Keith Barnfather for his help with sourcing archive photos.



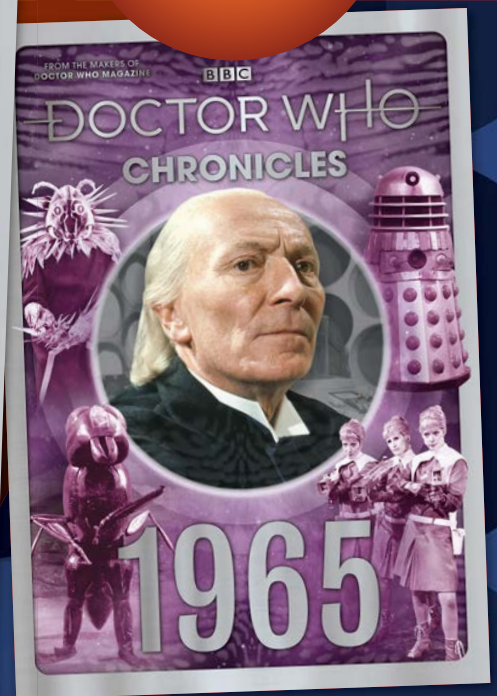
of her Cheltenham home to recollect unusual events in Olive Hawthorne's life.

"I was enchanted by the thought of being her again for a little while," she said, choosing her words carefully. Enchantment, after all, was what Miss Hawthorne was all about. And, thanks to Damaris Hayman, she continues to have an enchanting – or, to put it more strongly, bewitching – effect on all who meet her. **DWM**



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The Fact of Fiction

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Nightmare in Silver

ALAN BARNES visits an amusement park that proves less than amusing for the Eleventh Doctor.

Sinister fairgrounds are a staple of fantastic fiction. Take, for instance, the *Foul Play in Funland* episode of *Scooby-Doo, Where Are You!* (1969) – in which

a ghost-hunting foursome, and their dog, explore a strangely reactivated amusement park, complete with its own wax museum, and try to capture a blank-faced, glowing-eyed humanoid robot on the loose.

"There he goes again!" exclaims Scooby's human pet, Shaggy, watching this strange figure whizzing in and out of the sideshows. "Man, he's faster than a speeding bullet!"

It was inevitable that *Doctor Who* would attempt a 'sinister fairground' story of its own one day. But *The Nightmare Fair*, in which the Celestial Toymaker was responsible for ominous goings-on at Blackpool Pleasure Beach, was abandoned when the programme's planned 23rd season was postponed in 1985 (see page 56). This left another fairground-based *Nightmare* to take its place in 2013.

In this adventure, our heroes also visit a strangely reactivated amusement park with its own wax museum... and try to capture a blank-faced humanoid robot that moves faster than a speeding bullet.

Nightmare in Silver exists to upgrade the Cybermen, again – adopting, it seems, many of the characteristics of the Borg from the *Star Trek* universe: they assimilate technology, they quickly adapt to resist energy weapons, and part-converted individuals find their faces decorated with bio-mechanical attachments, not unlike Seven of Nine in *Star Trek: Voyager*. Given everything the Borg seemingly borrowed from the Cybermen, maybe that's fair enough.

In the process, though, the sinister fairground gets lost. Where's the rollercoaster scene, or the Hall of Mirrors, or the Ferris wheel, or the Tunnel of Love – all present and correct in *Foul Play in Funland*? Or the arcade, or the shooting gallery?

Perhaps *Doctor Who*'s greatest sinister fairground story has yet to be told...

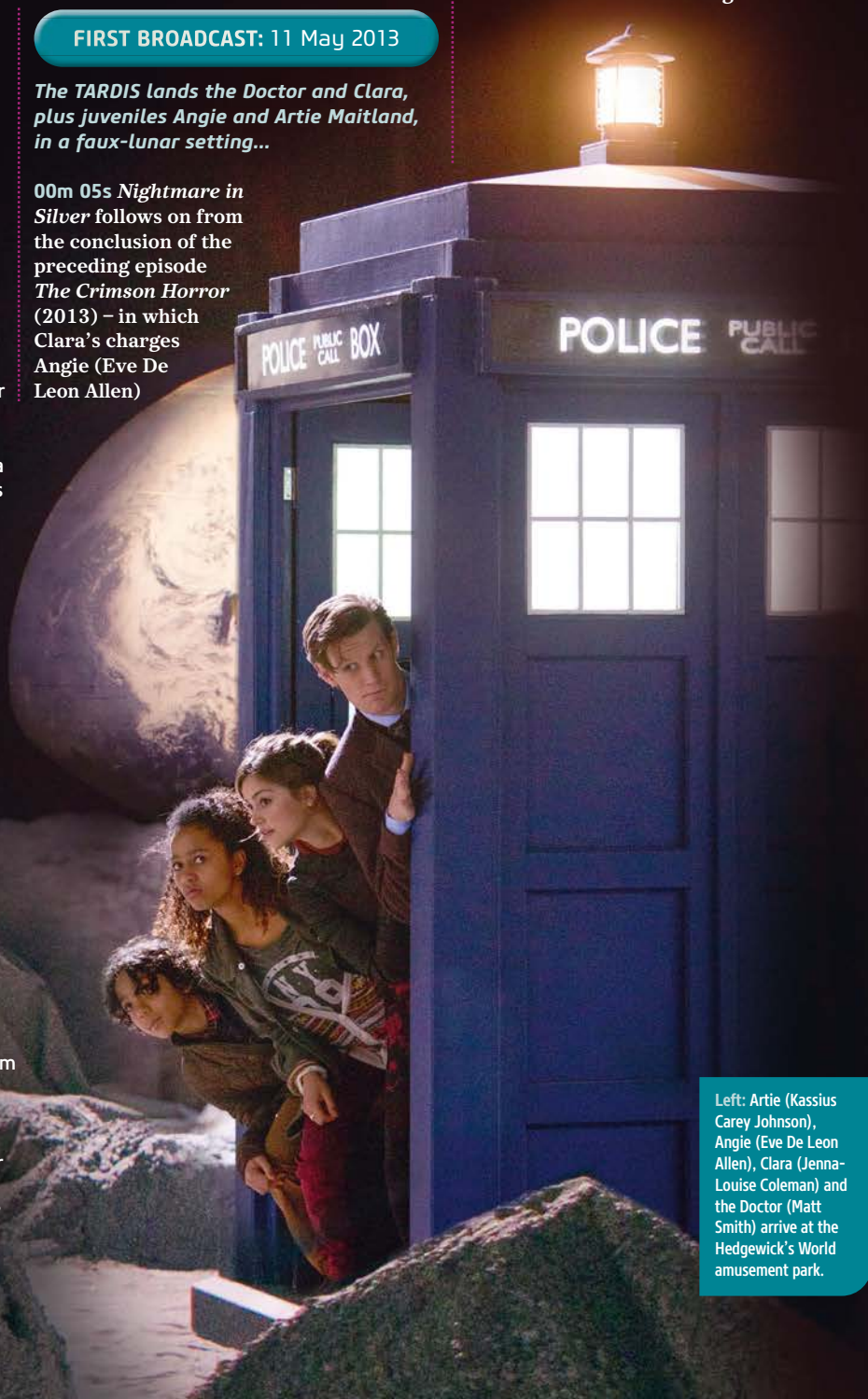
FIRST BROADCAST: 11 May 2013

The TARDIS lands the Doctor and Clara, plus juveniles Angie and Artie Maitland, in a faux-lunar setting...

00m 05s *Nightmare in Silver* follows on from the conclusion of the preceding episode *The Crimson Horror* (2013) – in which Clara's charges Angie (Eve De Leon Allen) and Artie (Kassius Carey Johnson)

and Artie (Kassius Carey Johnson), having worked out Clara's secret, demanded a trip in her presumed boyfriend's time machine: "Or... we'll have to tell Dad that our nanny's a time traveller."

It doesn't continue directly, though – since two intermediate scenes were dropped for time from the readthrough script (the fifth complete draft, dated 30 October 2012). As written, the episode was meant to open in the TARDIS control room, with the Doctor (Matt Smith) and Clara (Jenna-Louise Coleman) caught mid-conversation. "No! Absolutely not! Out of the question!" fumed the Doctor. "Because... you don't take kids into danger," reasoned Clara – then changed tack and



Left: Artie (Kassius Carey Johnson), Angie (Eve De Leon Allen), Clara (Jenna-Louise Coleman) and the Doctor (Matt Smith) arrive at the Hedgewick's World amusement park.



threw herself on his mercy. "Is she actually going to cry?" asked the stage directions.

Cut to a few moments later, with Angie and Artie standing by the door, wearing coats. Artie stated the obvious about the interior dimensions of the Doctor's "spacehouse" (sic) – but the teenage Angie, "determined not to be impressed at all", called it rubbish. "It's fantabuloso!" insisted the Doctor – seemingly channelling the camp chatter of Julian and Sandy, whose entrepreneurial endeavours had been a regular highlight of the 1960s radio series *Round the Horne*. Next, he produced a golden ticket for Lampwick's World (sic): "Never used it! Always wanted to! Gets four people in for free, and right to the front of any queue which is brilliant, because the lines for the Spacey Zoomer can go on for days. And unlimited free ice-creams." The Doctor started up the TARDIS engines, setting course for "A quarter of a million years from now" – suggesting *Nightmare in Silver* takes place in the year 252,014, or thenabouts.

With the loss of those two scenes, it's not impossible that this isn't Angie and Artie's first TARDIS landing. "Your stupid box can't even get us to the right place," says Angie – which doesn't rule out the possibility that Hedgewick's World wasn't their first intended destination. Might they have been involved in a number of intervening adventures? (In the penultimate scene, Clara will thank the Doctor for the "kids' day out" – but a day out needn't occur at just one venue.)

This isn't the Moon, it's the Spacey Zoomer ride at Hedgewick's World. This was Lampwick's World in the readthrough version, prior to a last-minute name change on legal advice – supposedly after a lighting retailer of the same name was found to exist. Lampwick would have been particularly apposite, since it seemingly echoed the name of a character in Walt Disney's animated version of *Pinocchio* (1940): a young delinquent lured alongside ex-puppet Pinocchio to Pleasure Island, whose dissolute visitors are cursed to be transformed into donkeys. Careless young visitors to Lampwick's World – and, indeed, Hedgewick's – may suffer a monstrous transformation of their own...



00m 54s The new arrivals are confronted by the Captain (Tamzin Outhwaite) of

a punishment platoon. But why have they turned up right here, right now? In the readthrough draft, bespectacled Brains (Will Merrick) told his superior: "We picked up the signals from here, Captain. Something crashed the energy readings."

With the Doctor adopting the psychic paper-prompted guise of a visiting proconsul, the Captain says her platoon is at his service. Cut from the shooting script: a brief exchange in which the Doctor asked, "So you're um doing, um, army things, then?" Stage directions gave his manner as "a bit Duke of Edinburgh" – prophetic, given that Matt Smith would go on to play the Duke in the first two seasons of the Netflix series *The Crown* (2016-17).

Also cut: the Captain engaging the platoon in a call-and-response routine, like a US Army drill instructor in Vietnam: "What are we?/ Human!/ What do we do?/ Live for the Empire! Fight for the Empire! Die for the Empire!" As they departed, Clara caught Angie taking a picture of a hunky soldier on her phone: "Down girl."



amusement park, impresario Webley (Jason Watkins) leads them to his so-called World of Wonders – based in "a half-junked spaceship", so the script revealed. Cut from here: the Doctor wondering what had happened to Hedgewick's World. "Closed down for good over a year ago," explained Webley. "Reports of people just vanishing from the rides. They've just made it an army training camp. Wish the news had reached me, before I landed here..." (A fragment of this speech featured in the 'Next Time' trailer following *The Crimson Horror*.)

Webley reveals another of his exhibits... a Cyberman!

03m 29s Webley numbers his hollowed-out, chess-playing Cyberman as the 699th wonder of the universe. (The Third Doctor

Right: Hedgewick's World has seen better days.



believed the Exxilon city to be one of the 700 such wonders in *Death to the Daleks*, 1974.) It resembles the so-called Silver Turk, a games-playing automaton exhibited at the 1783 Viennese Exposition... exposed by the Eighth Doctor (Paul McGann) as a crash-landed Mondasian Cyberman named Bremm in Marc Platt's audio drama *The Silver Turk* (Big Finish Productions, 2011). But both Cyber-exhibits have a common real-world ancestor in the so-called Mechanical Turk, a presumed chess-playing automaton first exhibited in Vienna in 1770 by its inventor, Wolfgang von Kempelen. In fact, Neil Gaiman's stage directions described the movement of the Cyberman's arm, as it replaces a black pawn on the board, as "spooky, weird and off-putting... Google YouTube videos of The Turk to see the effect."

After his next move, Artie finds himself caught in a 'Fool's Mate' – a notorious 'rookie error' two-move checkmate, with the Black Queen moving to hold the White King in check. ➔

Essential Info

➤ Following their collaboration on *The Doctor's Wife* (2011), showrunner Steven Moffat tempted fantasy novelist Neil Gaiman back into the *Doctor Who* fold with an invitation to make the Cybermen scary, an offer that Gaiman, who'd been creeped out by the Cybermen as a young viewer in the late 1960s, couldn't resist.

➤ The story was originally intended to feature Beryl, the abandoned 'Victorian' governess character who mutated into Clara, plus her charges Godfrey and Charlotte. By the time the first formal draft was issued on Tuesday 11 September 2012, the story was known as *The Last Cyberman* – a title it retained throughout principal production.

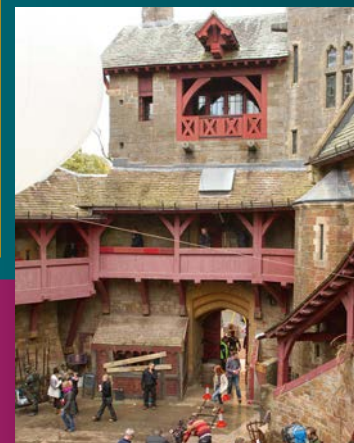
➤ One-time *Doctor Who* director Stephen Woolfenden recorded Gaiman's story over 17 days from

Wednesday 7 November. Castell Coch, outside Cardiff – previously seen in both *Journey's End* (2008) and *The Vampires of Venice* (2010) – doubled for the front, courtyard and battlement areas (among others) of Natty Longshoe's allegedly Comical Castle. Other areas of Natty's fortress – principally the HQ, where the Doctor played chess – were located at Caerphilly Castle, also seen in *The Vampires of Venice* (among many others).

➤ For the barracks scenes, *Doctor Who* returned to the Newbridge Memorial Hall in Newbridge, Gwent – previously the not-dissimilar human base in *The Doctor's Daughter* (2008). Cardiff's City Hall provided the Imperial flagship interior, and the rocket launch-pad scene was recorded

at MOD St Athan, along with the green-screen sequences showing the inside of the Doctor's mind. 'Service area' scenes were shot at the Uskmouth power station, another regular *Doctor Who* haunt. Everything else was recorded at the programme's usual Roath Lock base.

➤ *Nightmare in Silver* only gained its final title in the run-up to transmission. It ranked 203rd (out of 241) in DWM's *First 50 Years* poll of 2014.



Above inset: Writer Neil Gaiman. Right: On location at Castell Coch.

The Fact of Fiction

Right: Webley's chess-playing Cyberman.



→ **04m 41s** Angie reckons it's all done with mirrors... whereupon the Doctor exposes an

operator hidden inside the Cyberman's table, using a remote control to manipulate the Cyberman's monofilament strings. The script described how the Doctor jerked open a hidden door on the side of the table: "A mirror at 45 degrees gives the illusion of emptiness, and he removes the mirror. Behind the mirror, pulling the strings is PORRIDGE, a dwarf." Similarly, a sliding compartment inside von Kempelen's Turk concealed an operator, pulling levers by candlelight. And so the Doctor helps Porridge (Warwick Davis) out of the cramped compartment. It may or may not be a coincidence that Stephen Woolfenden had overseen the second unit on the final four *Harry Potter* movies... all of which featured Davis as Hogwarts charms master Professor Flitwick.

Artie and Angie try out the anti-gravity Spacey Zoomer... but the Doctor, curious about the silverfish-like creatures he saw at Webley's, isn't ready to leave.



07m 25s Leaving the worn-out Artie, plus Angie, to have a nap, the Doctor's exited Webley's ship...

onto the rocket launch pad, for a hangar-set scene deleted in post-production. Porridge told the Doctor that Webley would be back in the chess room – "He likes to tinkle on his own in the evening" – and revealed how he fell in with the impresario: "Picked me up at Spaceport on Rigel 19, gave me a job."

So that's what Webley's doing here in the chess room, when the supposedly hollow Cyberman grabs hold of his wrists. This sequence was hugely simplified from the readthrough draft, in which Webley saw the Cyberman's "glove" (sic) fall off onto

the table. Idly, he slipped it onto his right hand... which, possessed of its own strength, grabbed hold of his left hand and forced it into the other Cyber-glove. To his horror, Webley watched as his now-gloved hands began to move independently: "The left hand starts tapping each finger, as if in a code or a test." Webley tried to get away, but his right hand grabbed the edge of the table, stopping him. His left, meanwhile, gathered a cluster of silverfish-like Cybermites from under the table and placed them on his face: "Some of them head up his nostrils, making for the brain..." Webley was "wailing in terror" as the hands fitted the empty Cyberman head over his own head.

On screen, the Cybermites simply pour out of the Cyberman's joints, infecting the trapped Webley – and the Cyberman (voiced by Nicholas Briggs) declares "Upgrade in progress" as Webley howls. So it seems extraordinary that Artie and Angie aren't immediately alerted to the noise from the adjoining room.

In the shooting script, Webley wasn't supposed to scream, and the "Cybervoice" was "an androgynous voice" that whispered from all around. More importantly, this was written to follow Angie's departure from the waxworks, but the two scenes were swapped around in editing. An odd decision, because the intention seems to have been to suggest that the Cybermites only attacked Webley after swarming all over Angie's discarded mobile phone – "as if an ant has found honey", as stage directions had it. Later (at **14m 40s**), the upgraded Webley-Cyberman will tell the Doctor how he'd saved them by



bringing the children they needed – adding, in the readthrough draft: "And you also brought us the rare earths we needed for the final activation."

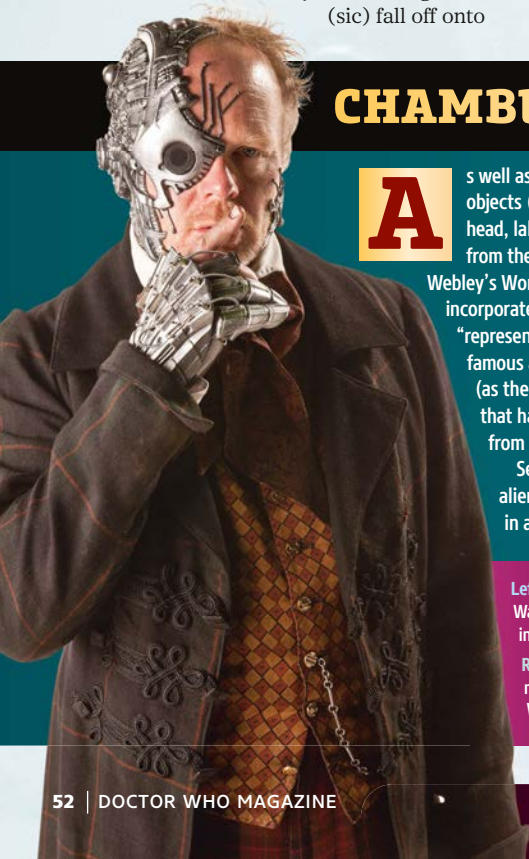
The concluding part of the Angie-Artie scene was cut. Before the bored Angie headed off alone, she was shocked to discover that her phone was suddenly empty – literally hollowed-out (ie, by the Cybermites). "I bet it was the Doctor. Hate him!" Angie scowled.



08m 13s Porridge tells Clara how the park's founder Hedgewick bought the planet cheap

after it had been "trashed in the Cyberwars". If we really are in the year 252,014 (or thenabouts; see **00m 05s** above), it seems unlikely that this was anything to do with the decisive Cyberwar, said to have occurred "centuries" before *Revenge of the Cybermen* (1975) – since a flashback to the events of *Revenge* was displayed on the Cybermen's 'scope' in *Earthshock* (1982), explicitly set in the year 2526.

The Doctor tells Clara that Angie's gone to the barracks: why, though? Suggestions that Angie fancied at least one of the platoon were lost in the edit: after snapping a hunky soldier



CHAMBER OF HORRORS

As well as many bizarre objects (including a strange head, labelled "An artefact from the Temple of Konorak") Webley's World of Wonders incorporates waxworks – these "representations of the famous and the infamous" (as the impresario has it) that have been recycled from past productions. Several of the alien pilgrims seen in attendance at the

Left: Webley (Jason Watkins) is converted into the Cyberiad.

Right: Some of the many "wonders" in Webley's collection.

Akhaten (2013) can be glimpsed, including a red-eyed, helmeted Ultramancer, a grey, horned Pan-Babylonian and a crested Lugal-Irra-Kush – so one wonders why Clara doesn't seem to recognise even one of them. The ventriloquist's dummy from *The God Complex* (2011) is an oddity, since it only existed in Joe's nightmares. Spin-off *The Sarah Jane Adventures* provided a vulture-like Shansheeth from *Death of the Doctor* (2010), plus a bug-eyed Uvodni, originally from *Warriors of Kudlak* (2008). *Torchwood* supplied

Festival of Offerings in *The Rings of*

the Blowfish, originally introduced in the 2008 episode *Kiss Kiss, Bang Bang*.

Webley's collection includes two more Cybermen in addition to his chess-playing centrepiece, again of the 'Cybus' type introduced in *Rise of the Cybermen/The Age of Steel* (2006). Had Neil Gaiman had his way, just one of these would have been seen, alongside a reused costume of a much earlier vintage: "1960s if we can get it."





on her phone (see **00m 54s**), scripted shots of her applying lipstick never made it into the previous Artie scene.

11m 17s The Doctor and Clara watch as a new type of Cyberman sweeps through the barracks, shoving soldiers aside before it whisks Angie away at super-speed – a sequence explicitly described as being shot in “bullet time”, after the ‘frozen moment’ effect pioneered in the hugely influential sci-fi movie *The Matrix* (1999): “From our point of view, the Cyberman is practically a silver blur. From the Cyberman’s point of view, the soldiers are almost standing still – it’s bullet time...”

Soon, Angie is returned to the chess room – where Artie, now with a Cyber implant on his face, tells her she’ll be upgraded; the likewise part-converted Webley shushes her scream. The scene ran on in the readthrough draft, with the “Webley-Cyberman” dropping “a handful of cybermites” onto Angie’s hair and face. A beat, and: “Angie is now standing beside Artie. They move their heads, looking to one side and the other and back to the centre, in perfect unison. We can see the silver threads across her face too.”



12m 46s Promoted by bogus consul the Doctor, Clara takes charge at the barracks – choosing

Natty Longshoe’s Comical Castle as a defensible point ahead of the Beach, and the Giant’s Cauldron... plus, in the readthrough draft, something called “The Jollybelly”.

Porridge pushes past two watching troopers just as the Captain is beginning to outline the blowing-up-the-planet protocol she’s obliged to follow if they can’t destroy the Cyberman. Which means he couldn’t have heard when Clara decided where they were going – so how can he know they’re moving out to the Castle at the end of the scene?



14m 40s The Doctor follows a Cybermite’s transmat link to the Cybermen’s secret bunker... where Webley, and the children, are waiting. The design of the bunker’s upright struts, decorated with demi-spheres, owes an obvious debt to the ‘rungs’ in the ladders in the creatures’ deep-freeze on the planet Telos, as seen in *The Tomb of the Cybermen* (1967).

14m 48s Clara leads the troopers to the Castle drawbridge. In the first draft script, the platoon used boats to cross over to Natty Longshoe’s Island – named after a character from children’s stories, apparently (one not unlike Swedish girl heroine Pippi Longstocking, perhaps). In the third draft, the island became Natty Longshoe’s Funny Fort.



An unbreakable fence (“in case of riots”) encircled the Castle in the readthrough script – but Porridge produced keys to open the gate, explaining to Clara how he’d had nothing else to do but explore the park, and avoid the soldiers, for over a year. Next, Porridge asked for confirmation that they’d seen a real Cyberman, since “Webley sometimes puts on the chess-shell when he’s drunk” – and suggested they try to deal with it on their own, without alerting the Empire. Which led into Clara’s opening line in the scene as transmitted: “What would the Empire do if they were alerted?”

15m 49s Webley-Cyberman explains that the controlling Cyberiad no longer needs the children’s brains to build their new Cyber-Planner, when they can use the Doctor’s. “You can’t convert non-humans,” insists the Doctor, but surely he’s bluffing – because in his previous incarnation, he encountered a bestial Cybershade, part-constructed from

a cat or a dog, in Victorian London (in *The Next Doctor*, 2008).

If he is bluffing, it’s to no avail: Webley-Cyberman sends Cybermites to burrow themselves inside the Doctor’s brain – creating what stage directions named the “Cyberdoctor”, complete with Cyber-facial furniture. We cut to the inside of the Doctor’s head, where these two aspects engage in face-to-face dialogue. In the readthrough draft, the two Doctors initially faced off in the TARDIS control room, albeit in “BLACK AND WHITE OR VERY DESATURATED COLOUR”, with Clara’s face on every screen: “as Oswin, as Victorian Clara, as herself...” (meaning the alt-Claras encountered in *Asylum of the Daleks* and *The Snowmen*, both 2012). When the Doctor set a “mental block” in place, the scene cut to a deserted, white-walled area: “Behind the Cyberdoctor there are silver glowing representations of the Cyberweb.” The TARDIS control room was dropped from the shooting script – in which the inside of the Doctor’s head was simply a “blank space”, with the Cyberdoctor said to be “dressed in something we’ve not seen the Doctor wear. Maybe metallic. Or simple and black...”



18m 54s As directed, an animated schematic shows a cross-section of the Doctor’s brain,

49.881 per cent of which is controlled by each Doctor – plus the remaining 0.238 per cent, a “tiny sliver of unclaimed brain that glints like a jewel”. Originally, Gaiman had the Doctor taking this “jewel” and placing it “in the pan of an old-fashioned scales” – because, according to the Cyberdoctor, this was the portion that hung “in the balance”. →

Webley-Cyberman sends Cybermites to burrow themselves inside the Doctor’s brain.



Above: A Cyberman moves in “bullet time”.
Left: The Doctor becomes the Cyber-Planner.

The Fact of Fiction

→ *The Doctors agree to play chess for the remaining portion of the Doctor's brain: winner takes all!*



20m 33s In the power station, guard Missy (Zahra Ahmadi) is attacked by a crawling

Cyber-hand. In the final programme, Missy is a whimpering, nervous type: "Can I hide?" In the readthrough draft, she was described very differently – as "a female Charles Hawtrey", after the comic actor who adopted much the same prissy, effete persona in most of his *Carry On* film appearances. Hence her dialogue on being sent to guard the gate outside the Castle: "Really? I don't think I'm very good at guarding things. I'm more of an administrator..." In this version, the passing Cyberman tossed his hand over the fence so it could unlock the gate. Missy ran to the "impregnable" stone and metal guard hut – only for the Cyberman hand to pull down one of its walls, leaving a Cyberman standing in the empty space...

Another Missy will make her debut in the following season. Odd to note, though, that the regenerated Master will be in cahoots with the Cybermen when she reappears, as the gatekeeper of a Time Lord afterlife (in *Dark Water*, 2014), and that she came into existence after killing a previous incarnation following an encounter with the Cybermen (seen in *The Doctor Falls*, 2017). *The Fact of Fiction* is almost tempted to concoct a mad theory connecting this gatekeeping Missy seemingly killed by a Cyberman to her more celebrated namesake...



22m 47s The Doctor's mentioned how "very early versions of the Cyber-operating system could be

seriously scrambled by exposure to things like gold, or cleaning fluid" – retconning the Cybermen's allergy to gold dust (established in *Revenge of the Cybermen*) and their susceptibility to the solvents-based 'Polly cocktail' (in *The Moonbase*, 1967). That "very early" is interesting – further evidence that we're hundreds of thousands of years after *Revenge*, perhaps?

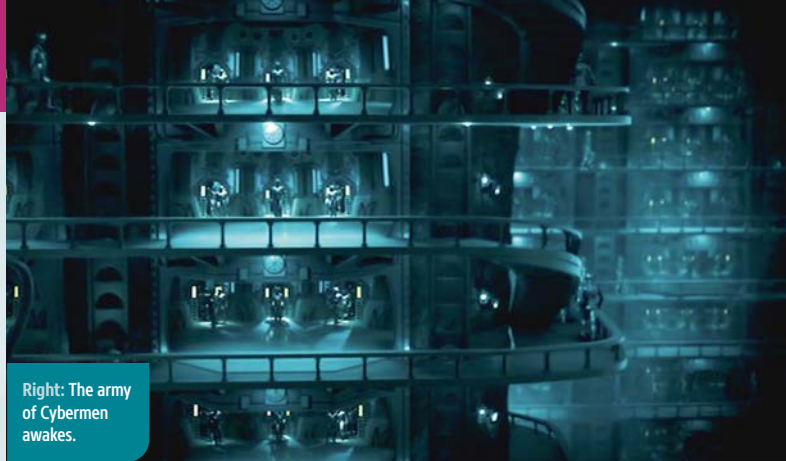
Nonetheless, the Cyberdoctor is still running some of that code – meaning the Doctor can temporarily wrest back control by slapping the Hedgewick's golden ticket on his implants. Famously, in Roald Dahl's book *Charlie and the Chocolate Factory* (1964), chocolatier Willy Wonka hid five golden tickets to visit his factory – tickets "made, so it seemed, from a sheet of pure gold hammered out almost to the thinness of paper". Hedgewick seems to have followed Wonka's exact lead regarding the tickets' manufacture – so did he also issue just five such tickets, in the hope that he too might find an heir to his World? If so, how did the Doctor come to acquire his ticket? And did he think that by bringing Angie and Artie here, maybe they stood a chance of inheriting the entire park?

24m 06s Disobeying Porridge, whom she's identified as the runaway Emperor, the Captain goes to activate a planet-imploding bomb, giving her name as "Alice Ferrin" – but she's shot by dead on the battlements by the Cyberman. A truly awful pun was dropped from the second draft, where Porridge eulogised over the Captain: "I remember you. Your name made me laugh. Alice Ferrin Loveandwar..."



27m 26s The Doctor's brought Angie, Artie and Webley-Cyberman to the Castle. Secured to a chair, he resumes his chess game with the resurgent Cyberdoctor – who was scripted to adopt the "Northern" and "Mockney" accents associated with the Doctor's previous two incarnations when he re-emerged, to suit his outbursts of "Fantastic!" and "Allons-y!"

30m 15s "Wakey, wakey," orders the Cyberdoctor – and an army of Cybermen rouses itself, scripted as an explicit homage to the story that Gaiman told *Doctor Who Magazine* was his personal favourite, in 2013:



Right: The army of Cybermen awakes.

"Wakey, wakey," orders the Cyberdoctor – and an army of Cybermen rouses itself.

"We've seen this once, long ago. The *Tomb of the Cybermen* moment, as dead Cybermen come back to life, and push their way out of their tombs..." The final version wasn't quite as he'd envisaged, though – with each Cyberman "pushing through something jelly-like, as if they are being born... oozing gunk dripping from the cell..."

A subsequent chess scene was cut from the finished programme. The Cyberdoctor told the other, "Your emotions cripple you" – to which the Doctor responded, "Emotions are what make life livable." (Shades of the Fifth Doctor's famous dialogue with the Cyber Leader in *Earthshock*, perhaps: "Emotions have their uses...") To prove his point, the Cyberdoctor proposed: "If you sacrifice your queen, I'll give you back the children... You'll lose the game anyway Doctor. We both know that. But this way you could give the children a chance."

31m 23s To persuade Clara to surrender the "remote trigger thing" for the planet-blowing bomb, the Cyberdoctor impersonates the real one, telling her: "I'm starting to like you in a way that is more than just..." Whereupon she slaps him. This was added at showrunner Steven Moffat's suggestion – who (Gaiman told DWM)

BAD PLANNERS

W

restling for control of the Doctor's brain at

17m 50s, the 'Cyberdoctor' declares he's going to be the most efficient Cyber-Planner: "Not a great name, that, is it?"

Oddly, this appears to be the first time the term Cyber-Planner has been used on screen. The "Planner"



had it) introduced in *The Wheel in Space* (1968) was a strange, wire-framed construction. The not-dissimilar machine installed in Tobias Vaughn's office in *The Invasion* (also 1968)

might plausibly have been an upgraded planner, too – although stage directions called it the "Cyber Director" ("Cyber Module" in the 1985 Target Books novelisation).

Cyberman" (as original stage directions

Left: The Planner Cyberman in *The Wheel in Space* (1968).

Below: The Cyber Director in *The Invasion* (1968).

Right: Porridge (Warwick Davies).





sent a note halfway through writing that said: "There's some real chemistry going on between Jenna and Matt. Could you do something where it's flirty, and we don't know if it's the Cyber-Doctor [sic] or whatever?"



32m 34s Shots of three million "New Model Cybermen" surrounding the Castle were

described by comparison to the 1964 film dramatisation of the 1879 Battle of Rorke's Drift: "It's *Zulu*. It's worse than *Zulu*." Moments later, a Cyberman upgrades itself so it can complete its crossing of the electrified moat – a simplification from the readthrough version, in which Porridge told Clara: "They'll solve the problem soon enough. Ever seen soldier ants cross a stream? Hundreds and thousands of them march to their death. Until enough of them are dead that the other ants just walk over the bodies..."

Porridge collects the bomb, then stops the Webley-Cyberman from killing the children after the Cyberdoctor swaps them for the Doctor's queen.

35m 43s "The Time Lords invented chess..." the Doctor tells the Cyberdoctor. "And if you don't avoid my trap, it gives me mate in three moves." Certainly, the Doctor's been seen to play chess on many prior occasions. The game is usually said to have originated in Asia sometime in the seventh century – but the Doctor may have played it on Earth at an earlier date. In *The Curse of Fenric* (1989), the ancient entity known as Fenric claimed that, sometime in the first millennium AD, the Seventh Doctor "pulled bones from the desert sands and carved them into chess pieces. He challenged me to solve his puzzle..." In doing so, did the Doctor introduce the game to Earth?

With the three million Cybermen frozen, all using their brains to solve the problem, the Doctor releases himself with Porridge's pulser device.



40m 03s After Porridge voice-activates the 'Desolator' bomb, the

Imperial flagship locates him from his ID, warp-jumps in and transmats the humans, plus the Doctor, off-planet before the bomb's implosion... although it looks very like an explosion on screen.

Porridge didn't give specific instructions to transmat his friends away in the few seconds available; we might speculate that every human in the vicinity is transmatted by automatic protocol, but how would they know to fix on a Time Lord, too?

Angie is aghast when Clara turns down Porridge's marriage proposal: "When someone asks you if you want to be queen of the universe, you say 'Yes'. You watch. One day, I'll be queen of the universe." This element was significantly toned down from earlier drafts. In the readthrough version, Angie took Porridge's hand and said she'd marry him: "I won't always be a little girl... [The Doctor's] got a time machine. It's a bit rubbish, but he could bring me back. When I'm old enough." Whereupon Porridge dismissed them all. In the first two drafts, the Doctor's party then passed by the adult Angie, wearing a wedding dress – returned to the scene by an older/late Doctor, it appeared...



42m 05s Later: before the children exit the TARDIS, the Doctor gives Angie a new phone

– so (unlike us viewers) maybe he saw her hollowed-out phone when he returned to Webley's in search of a Cybermite?

Deleted from here, Angie telling him: "I've been thinking. If I'm going to be queen of the universe one day, I'm going to have to start doing my homework... Otherwise they'll start calling me Queen Thicky, when they dig up the archeological records."

"See you next Wednesday," Clara tells the Doctor. Originally spoken in *2001: A Space Odyssey* (1968), this exact line was subsequently incorporated into many of director John Landis' films – including *The Blues Brothers* (1980) and *An American Werewolf in London* (1981) – as a running joke, and has since become a recurring meme in films, TV and video games.

To himself, the Doctor describes 'Impossible Girl' Clara as a "mystery wrapped in an enigma" – part-borrowing his friend Winston Churchill's famous description of Russia, originally given in a BBC broadcast in October 1939.



43m 30s The Imperial flagship warps away, but a single Cybermite remains hanging in

space, sending out a signal – a nod towards *The Tomb of the Cybermen*'s final scene, of course, in which a surviving Cybermat was seen shuffling across the Telos sand. But who is the Cybermite transmitting to? The first two drafts cut to the Cyberiad, a huge, dark room containing multiple Cyber-variants, all surrounding the "Oldest Cyberman" – one of the cloth-faced type seen in *The Tenth Planet* (1966). "The Cyberiad waits where they will never look for us," it declared in crude electronic tones. Promising to delete the things the Doctor cares for, it concluded: "When the Doctor comes to be converted, he will do it of his own free will."

That tale remains untold... so far. **DWM**

FURTHER INFO

DVD/BLU-RAY

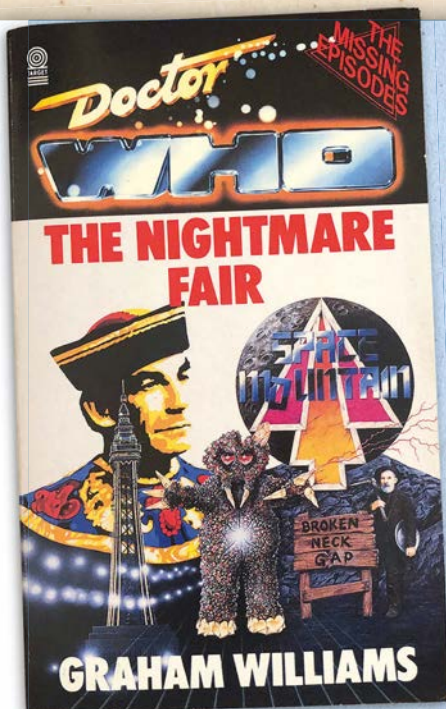
The Complete Seventh Series
COMPANY
BBC Worldwide
YEAR 2013
AVAILABILITY
Out now



Left: The Cybermen prepare to attack in the Castle courtyard.

APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.



What Is It? The first in Target's *Missing Episodes* series of novels, based on scripts that were written for television but never produced.



Who Wrote It? Former *Doctor Who* producer Graham Williams.

When Was It? The book was published in May 1989.



Where Does It Fit? The story was meant to open Season 23 in 1986.

Why Does It Matter? We finally got to enjoy an adventure that the TV show had promised but failed to deliver.

How Do I Find It? It was last reissued in book form in 1992, but Big Finish produced a full-cast audio version in 2009. This is still available from bigfinish.com

THE NIGHTMARE FAIR

"If you ask me your summer holidays go a long way towards accounting for the basic irrationality of the human race..."

The Sixth Doctor and Peri take a trip to Blackpool, where people are disappearing from inside an amusement arcade and monsters roam the funfair at night. An old adversary has updated his games for the 1980s...

The *Nightmare Fair* was arguably the first original *Doctor Who* novel. More precisely, it was the first full-length novel to feature the Doctor in a tale not previously told on television. It may have been based on something old, but it was also something new.

The Doctor takes Peri to the seaside town of Blackpool, as he almost promised – before a last-minute edit – at the end of 1985's *Revelation of the Daleks*. Frustratingly, however, said promise is not so much as mentioned. Instead, a malfunction caused by "a space-time vortex" has dragged the TARDIS here.

The pair enjoy the view from Blackpool Tower, disagree about their ideal holiday (the Doctor craves fun, while Peri favours relaxation – the exact reverse of their stated positions on the planet Necros in *Revelation*), and head for... well, according to the book's cover blurb, the Pleasure Beach. The actual text describes an unnamed funfair, replete



with generic attractions. Even Blackpool's famous laughing clown is replaced by a wooden sailor! BBC rules on product placement are likely to blame – and had filming taken place on location as planned, this would have made a huge difference.

As it is, the Doctor is snatched from the Space Mountain indoor rollercoaster: a fictionalised copy of the real-life Space Invader. Presumably, this version wasn't opened by Colin Baker and didn't display his name on a plaque outside. (Space Mountain, however, is a Disney trademark. Big Finish renamed it Galactic Adventure.)

Peri and her new friend Kevin Stoney – oddly, the name of a three-time *Doctor Who* guest star – are menaced by animatronic

Left from top: *The Nightmare Fair* (Target, 1989) with cover art by Alister Pearson and Graeme Wey; writer Graham Williams (photo © Paula Bentham); the TARDIS in the opening sequence of Season 23, from Part One of *The Trial of a Time Lord* (1986); the *Nightmare Fair* audio drama (Big Finish, 2009).

Above right: The Doctor (Colin Baker) and Peri (Nicola Bryant) contemplate a holiday in *Revelation of the Daleks* (1985).

Right: Nicola and Colin during production of the opening episodes of *The Trial of a Time Lord*.





Right: Michael Gough as *The Celestial Toymaker* (1966), a dangerous and enigmatic opponent for the First Doctor.

Inset right: The two other stories in Target's *The Missing Episodes* range: *The Ultimate Evil* (1989) by Wally K Daly, with cover art by Alistair Pearson and Graeme Wey; and *Mission to Magnus* (1990) by Philip Martin, with cover art by Alistair Pearson.

Forty-Niners, not in the Gold Mine ride but inside a dissimilar, non-capitalised "new gold mine ride".

But this story's real draw is the return of a classic villain: the titular star of 1966's *The Celestial Toymaker*. The Toymaker's only other appearance had been in *The Greatest Gamble*, a comic strip in issue 56 of *Doctor Who Monthly* (published in 1981). The Doctor hadn't even featured in that, so a rematch felt long overdue.

The Nightmare Fair explores the Toymaker's mysterious origins. Hailing from another universe, he was hurled into ours by some unspecified catastrophe. Furthermore, as the Doctor deduces: "Your own universe is receding from this one so fast, it's pushing your time back as

it goes!" The Celestial Toymaker – or "the Mandarin", as the author prefers to call him – has lived for millions of years. He didn't create the space-time vortex that brought the TARDIS to Blackpool, he *is* the vortex. Even the Doctor feels pity for his foe, forced to suffer the "isolation of aeons".

Games are the Toymaker's only distraction, and he's found plenty on our world. He's been here for millennia, wagering with hapless humans, enslaving the losers. (This ties in nicely with *The Greatest Gamble*, in which he snares a poker player on a Mississippi riverboat – although he also challenges a Roman soldier, implying that he can step between eras at will.) Nor is he above moving with the times. His latest project is an arcade video game – with monsters stepping out of the screen to slaughter losing players.

Fortunately, the Doctor has technology of his own – including a sonic screwdriver, never used by his sixth incarnation on TV. Had this story made it to the screen, this slip would likely have been caught and corrected (as indeed it is in the Big Finish version). A more pleasing continuity reference has Peri finding £5 in Jamie's sporran in the TARDIS wardrobe.

The Nightmare Fair opened up a new era of Doctor Who publishing. It was followed by two more *Missing Episodes* novels, both based on abandoned Season 23 scripts: *The Ultimate Evil* (1989) and *Mission to Magnus* (1990). With the TV series 'on a break' by then, and no new episodes to novelise, the logical next step for Target/Virgin Publishing was to commission entirely new stories. **DWM**

THE DWM POLL

2021 Results

What were readers' favourite merchandise releases of 2020? And what were the most popular bits of **Doctor Who Magazine**? The results of our annual survey can now be revealed...



FAVOURITE BIG FINISH AUDIO

- 1st **Out of Time 1**
- 2nd **Stranded 1**
- 3rd **The Tenth Doctor and River Song**

In a vintage year for Big Finish releases, *Out of Time 1*, written by Matt Fitton and starring Tom Baker and David Tennant as the Fourth and Tenth Doctors respectively, topped the polls. *Stranded 1*, the first box set in a new series for Paul McGann's Eighth Doctor, came second, and a box set of adventures for *The Tenth Doctor and River Song* (starring Tennant and Alex Kingston) came third.

David Richardson, producer of all three titles, says: "2020 was the strangest and sometimes darkest of years for everyone, but at Big Finish we were lucky to be able to throw ourselves into story worlds. We were able to keep working, and some of my own favourite productions have come out of the past year. The Fourth and Tenth Doctors meet!

The Tenth Doctor and River Song have new adventures! And the Eighth Doctor, Liv and Helen ended up being locked down in a modern-day London in a way that was never intended to be prophetic when the scripts were written.

"To see these stories recognised in this way in the pages of **DWM** is a massive honour. All that work was worth it. We found online systems and got actors working with makeshift mics under duvets and made escapist fantasies when they were most needed. Hooray for the ever-lasting, ever brilliant *Doctor Who*."



FAVOURITE BOOK

- 1st **At Childhood's End** (BBC Books)
- 2nd **All Flesh is Grass** (BBC Books)
- 3rd **The Knight, The Fool and The Dead** (BBC Books)

At *Childhood's End* introduces the Thirteenth Doctor to Ace, companion to the Seventh Doctor. In a close competition, the novel – the first to be written by Ace actress Sophie Aldred – edged out two adventures in the *Time Lord Victorious* series to win the Favourite Book category.

Sophie says: "This is wicked! Seriously, I do consider **DWM** readers to be among the most discerning and intelligent fans of any programme anywhere, and to have *At Childhood's End* recognised in this way is a huge honour. Thank you so much to all the team behind the making of this book, especially to Steve Cole and Mike Tucker."

Right: Sophie Aldred, the author of the poll-winning novel *At Childhood's End*.

Above right inset: Producer David Richardson.



FAVOURITE BBC AUDIO

- 1st **The Minds of Magnox**
- 2nd **Paradise Lost**
- 3rd **The Lost TV Episodes – Collection Three: 1966-1967**

The *Minds of Magnox* by Darren Jones was BBC Audio's first original *Doctor Who* story to debut as a vinyl record, and proved hugely popular. A narrated Tenth Doctor adventure, it pushed the Eleventh Doctor adventure *Paradise Lost* (also by Darren) into second place. *The Lost TV Episodes – Collection Three: 1966-67*, a re-release of soundtracks from (mostly) missing stories, came third.



BBC Audio commissioner Michael Stevens says: “*The Minds of Magnox*, Darren’s stylish contribution to *Time Lord Victorious*, has bags of humour, drama and pathos. And Jacob Dudman reads the top two spots, so he’s clearly doing something right!”



FAVOURITE OTHER MERCHANDISE

- 1st **The Collection: Season 14** (Blu-ray box set, BBC Studios)
- 2nd **Fury from the Deep** (Blu-ray/DVD, BBC Studios)
- 3rd **The Collection: Season 26** (Blu-ray box set, BBC Studios)



Although Character action figures, Funko Pops and sonic screwdrivers all proved popular, as the results came in there was never any doubt that one of the feature-packed *Collection* sets would beat all other contenders. The *Collection* for 1976-77’s Season 14 (often lauded as Tom Baker’s best season as the Doctor, and indeed one of the show’s very best seasons)

claimed pole position, with second place taken by the newly animated version of the missing Second Doctor story *Fury from the Deep* (1968). The *Collection* for Season 26 (1989), Sylvester McCoy’s final series as the Doctor, came third.

Russell Minton, executive producer for the *Collection* range, says: “Wow! What a brilliant result, which I know the whole team will be extremely proud of. It’s a *huge* team effort to make the *Collection* box sets as comprehensive as they are, and this result is such amazing feedback from the people that matter. Thanks so much to everyone who continues to support the range. And on that note, we’ll carry on doing the same.”



DOCTOR WHO MAGAZINE



BEST ISSUE

- 1st **556**
- 2nd **551**
- 3rd **550**

BEST COVER

- 1st **550**
- 2nd **556**
- 3rd **549**



BEST INTERVIEW

- 1st **Russell T Davies and Steven Moffat**
- 2nd **Jo Martin**
- 3rd **Sacha Dhawan**



BEST FEATURE

- 1st **New Adventures in Sci-Fi** (issue 556, feature on the *New Adventures* books)
- 2nd **Collectables** (issue 558, ‘The Collectables Issue’)
- 3rd **Controversial Continuity** (issues 554 and 555)



BEST REGULAR FEATURE

- 1st **Comic strip**
- 2nd **Apocrypha**
- 3rd **Reviews**

Reviews

Our verdict on the latest episodes and products.

Doctor Who: The Collection – Season 24

Review by **PIP MADELEY**

What a treat, then, to see the Blu-ray format being used to its full potential on the four stories of the 1987 season, allowing an incredible 54 hours of content to be crammed onto just eight discs.

Delta and the Bannermen particularly benefits from the extra space, with Steve Broster's charming documentary *Holiday Camp* providing a long-overdue celebratory retrospective, including welcome, newly recorded anecdotes from the surviving lead actors.

Meanwhile, *Here's to the Future*, from Ten Acre Films, tells the fascinating story of Season 24 as a whole – of working relationships and lifelong friendships forged in the face of increasing public and corporate apathy towards a series steadily sailing back to calmer waters. Producers Stuart Manning and Richard Latto strike the right tone, objectively addressing the uneasy undercurrents while wisely disregarding the more dramatic fan reactions of the time.

It's still uncomfortable to watch the show's lead actor being subjected to tabloid bile by the straight-talking TV presenter Pattie Coldwell in the aftermath of *Time and the Rani*, especially as we learn McCoy badly craved direction from his superiors throughout the recording. Bonnie Langford, all but absent from the DVD range but now fully engaged in proceedings, is not

only adorable but endearingly pragmatic about her character's lack of development. An appropriately generous nod to producer John Nathan-Turner winds up a well-rounded overview of a tumultuous time in the show's history.

Ten Acre Films also offer *An Audience with Lady Stephens*, featuring the delightfully eccentric Patricia Quinn. Sharp-witted and with a droll sense of humour, Quinn is a highly entertaining interviewee with a permanent twinkle in her eye. Judicious use of archive clips supports the anecdotes and give the uninitiated a real flavour of her varied career, making her disappointment with the relatively unsubstantial role (and costume) of *Dragonfire*'s Belaz entirely understandable.



Matthew Sweet's interview with Sylvester McCoy ranks as the most fascinating *In Conversation* to date.

Matthew Sweet's interview with Sylvester McCoy ranks as the most fascinating *In Conversation* to date, charting the extraordinary journey of the little boy from Dunoon who exploded onto the stage as 'The Human Bomb' before graduating to iconic Time Lord status. Inevitably, the conversation

is awash with humour, topics ranging from wrestling in shopping centres to stuffing ferrets down trousers, but Sweet ensures there's plenty of space for reflection as the nattily dressed McCoy discusses his difficult upbringing, most notably his evocative account of visiting his ostracised mother, a victim of the shocking attitude towards mental illness in the mid-20th century.

Above inset: Patricia Quinn is the subject of *An Audience with Lady Stephens*.

Far left: Sylvester McCoy joins Matthew Sweet for the latest instalment of *In Conversation*.

Left: Bonnie Langford and Sylvester McCoy endure an uncomfortable interview with Pattie Coldwell on *Open Air* in 1987.



Blu-ray

BBC Studios RRP £56.16

Featuring Sylvester McCoy (The Doctor), Bonnie Langford (Melanie), Sophie Aldred (Ace)
Contains *Time and the Rani*, *Paradise Towers*, *Delta and the Bannermen*, *Dragonfire*

Sylvester McCoy once commented that it was more time, not money, that *Doctor Who* really needed during his tenure. Yet when it came to releasing his first run of stories on DVD, it was disc space that was in short supply.





Behind the Sofa returns with arguably its most illustrious line-up yet: four companions, three Doctors and the Valeyard himself. Colin Baker and Michael Jayston exude genuine enthusiasm, in stark contrast to Peter Davison's now signature brand of grumpy cynicism, but it's great to see *Paradise Towers* singled out for universal praise from all sides.

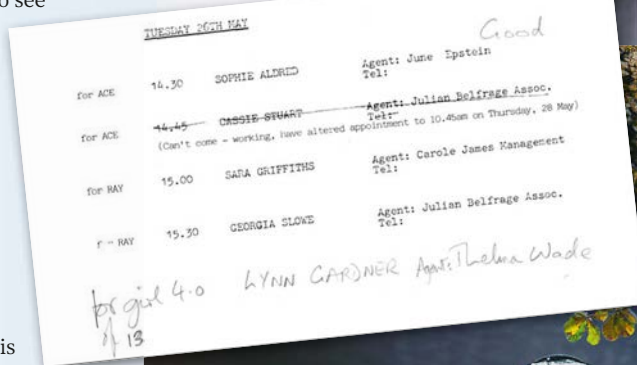
Also back for another serving, *The Doctor's Table* continues to delight with its laid-back revelry and fun selection of questions, allowing the guests' personalities to shine, particularly that of the crowd-pleasing Clive Merrison.

Undoubtedly the most striking feature of this latest instalment of *The Collection* (glorious artwork aside) is the impressive wealth of largely unseen archive material, presenting a unique opportunity to experience virtually every stage of the production process. The genesis and assembly of each story is meticulously documented, with greatly expanded photo galleries and over 4,000 pages of production documents, including rehearsal/camera scripts and costume/visual effects designs.

All the camaraderie and frustrations of filming are laid bare in the phenomenal amount of rushes material included, allowing fans to live vicariously through over 25 hours of fluffed lines, wayward boom mics, rain affecting play, abortive special effects, wobbly police-box signs, barking dogs and the surprisingly fiddly process of regenerating an actor into himself. Throw in all the contemporaneous promotion, behind-the-scenes reports and ramshackle kids' TV appearances, and this truly is "Loyhargil".

The finished episodes, meticulously remastered from the earliest surviving tapes, can be enjoyed with stunning remixed surround sound and newly revised subtitled production notes, delivering a constant stream of behind-the-scenes trivia whilst remaining amusingly tongue-in-cheek. ("This is a balsa-wood door./ This is an actor.") Extended editions vary in usefulness but, freed from scheduling restraints, *Delta and the Bannermen's* opening instalment benefits greatly, giving the story much-needed space to breathe.

Far more than just another Blu-ray, *The Collection: Season 24* is possibly the most comprehensively curated audio-visual documentation of any television series ever made, and for a season that always deserved more time. Well worth a few grotzits. **DWM**



Above: Contributors to *Behind the Sofa* include Colin Baker, Michael Jayston, Sarah Sutton, Peter Davison and Janet Fielding.

Left: Paperwork listing possible replacements for Mel from the making-of documentary *Holiday Camp*.

Left inset: Behind-the-scenes footage of Bonnie Langford as Mel.

Below: Artwork by Lee Binding, inspired by *Paradise Towers*, from the packaging of the Season 24 box set.





Audio Frequencies

Reviewed this issue

► *Dalek Universe 2*

Featuring the Tenth Doctor, Anya Kingdom and Mark Seven

RRP £24.99 (CD), £19.99 (digital)

► *Lady Christina: Series Two*

Featuring Lady Christina de Souza

RRP £19.99 (CD), £16.99 (digital)

► *Torchwood: Madam, I'm*

Featuring Norton Folgate, Lizbeth Hayhoe

RRP £10.99 (CD), £8.99 (digital)

Available from bigfinish.com

Review and illustration by **JAMIE LENMAN**

From his groundbreaking Zoom comedy *Staged*, to his increased output with Big Finish, it has to be said that David Tennant has remained one of the twinkliest stars in the otherwise bleak night of the last 18 months. Now, with the second series of *Dalek Universe*, the masters of audio are set to shine that brilliant light on us again, and we're already feeling a bit brighter.

Picking up directly from the shocking climax of *Dalek Universe 1*, Roy Gill's *Cycle of Destruction* sets out the stall for this sophomore salvo, allowing plenty of time for the Tenth Doctor and Jane

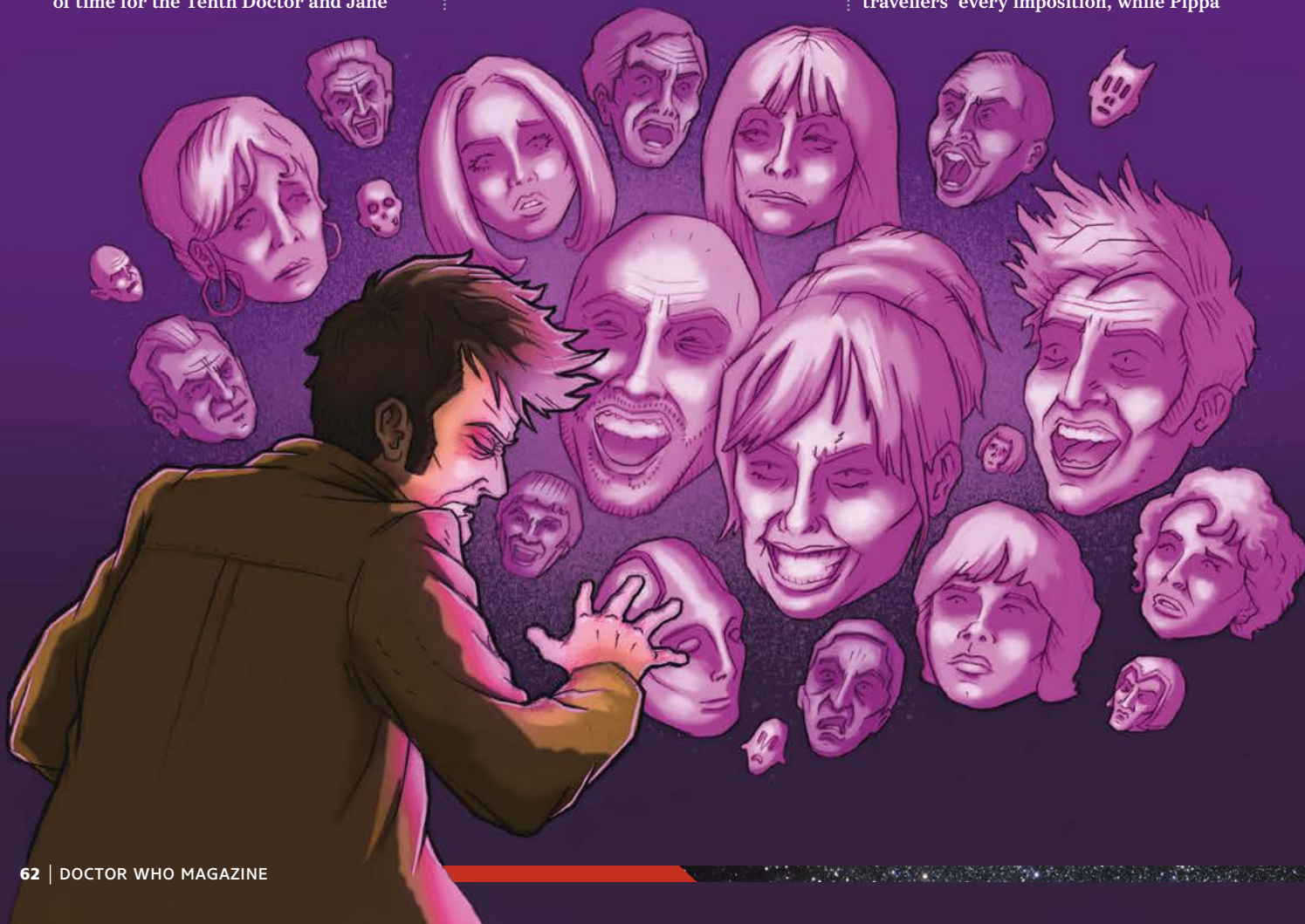
Slavin's Anya Kingdom to explore their relationship. Being a member of the Space Security Service, Anya is able to operate on more or less the same level as her counterpart, and the two actors work in unison rather than bouncing off each other. As android Mark Seven, Joe Sims stands slightly outside this partnership, both in terms of the plot and from a personal perspective. His clipped, almost C3PO-ish tones evoke just the right amount of mechanical detachment at the same time as keeping us guessing about his true motives.

Separated from Mark, the Doctor and Anya go in search of their missing comrade and explore a chilly android farm on a jungle planet. John Banks impresses as the passive Crispin Torr and also the servile Jason Four, whilst Avita Jay commands our sympathy and arouses our suspicions as the conflicted Moran Kes. Meanwhile, at the centre of it all is Mark Seven's 'sister' Mariah Six, played by Nina Toussaint-White – famous to *Doctor Who* fans as the vibrant 'Mels' incarnation of River Song. Mariah stalks the bare corridors of her gleaming prison like a tiger pacing inside its cage, all pent-up rage and frustrated ambition. Slowly and carefully, Toussaint-White peels away her layers of composure to uncover the turmoil within, and her desperate entreaties to her sibling Mark are among the highlights of the set.



As a series of ghastly deaths occur, the Agatha Christie influence comes to the fore with the Doctor in the place of Poirot or Marple, grilling the poker-faced crew of the station. Gill plants all the evidence before us in such a way as to provide everything we need without actually joining up the dots. When the puzzle is finally solved, it comes as a highly satisfying conclusion, as well as posing new and intriguing questions about the nature of identity and the ethics of robotics.

If *Cycle* was a murder-mystery, then John Dorney's *The Trojan Dalek* is a gruesome spook-show, complete with grisly operations and a mad scientist. Whilst the overall set-up is superficially similar to the previous outing, the creeping dread that pervades the air is much thicker here and gradually increases as we go along. Blake Ritson is impeccable as the drawling Major McLinn, smiling with gritted teeth at the three travellers' every imposition, while Pippa





Bennett-Warner's double duty as the amoral Polsandis and the fragile Fliss demonstrates a startling versatility.

Weaving in and out of these ghoulish shadows is yet another refreshing take on the Daleks themselves, to the point where one starts to wonder how exactly Big Finish keep coming up with them. While the mismatched trio on the accompanying artwork may provide some clue as to their USP, it's fun to work it out from the audio clues alone, and Tennant's banter with old sparring partner Nicholas Briggs brings a welcome levity to an otherwise grim scenario. As proceedings come to a head, the gore factor is turned up to 11 for some of the most unsettling scenes in recent years, and Sims takes the reins off the implacable Mark Seven for a cathartic display of decidedly human-like emotions. Just when we see a hoary old cliché approaching, Dorney makes a sharp left and turns it on its head with knowing panache, rolling into a thundering cliffhanger and the final part of our journey...

Given the trajectory of what's come before, it comes as something of a surprise to discover that Robert Valentine's *The Lost* is the contemplative one of the set, akin to the 'end-of-budget' efforts from Tennant's television run – those with fewer monsters and more talking. Across all of *Dalek Universe 2* but particularly in *The Lost*, we can finally see what the Tenth Doctor is like when he's not whizzing about in 45-minute chunks, spouting exposition at the speed of light and jumping through explosions. We can almost hear Tennant's joints crack as he stretches himself over this wider canvas and the result is a more thoughtful, more *Doctor-ish* Doctor than we've had from him before. For her part, Slavin matches him blow for blow, and a searching campfire chat gives her ample opportunity to expand her role. Magic moments indeed.

We can finally see what the Tenth Doctor is like when he's not whizzing about in 45-minute chunks.

When the titular bodiless entity makes itself known, this navel gazing deepens even further, only now from various extra viewpoints, as the entity assumes the personas of several different individuals from the on-going saga. It's here, if anywhere, that the listener might feel a little out of their depth if they haven't heard the first set, but the character points stand true regardless, showing us the Doctor and Anya from new and

interesting angles. After so much conversation, the dramatic finale is a welcome shot of adrenaline, but the overall effect leaves us stroking our chins rather than biting our nails. In the closing seconds, Tennant sets his dazzling charm onto full beam, blinding us to the outrageous Davies-Ex-Machina, which is of course totally on-brand. We'll still be blinking by the time *Dalek Universe 3* rolls around.

After three hours with the Tenth Doctor and two new companions, it's nice to have a chance to check up on one of his *old* pals – safe-cracking Lycra enthusiast Lady Christina de Souza, played by the chameleonic Michelle Ryan in her second Big Finish box set. Featuring the breakout star of 2009's *Planet of the Dead*, *Lady Christina* brings a dash of James Bond glamour to what we are pleased to call

The Worlds of Doctor Who, with a distinctly *Tomb Raider*-ish flavour mixed in.

James Goss' opener, *The Wreck*, plunges us deep into Christina's opulent world of luxury yachts and warm Mediterranean waters, and the sound design is so lavish with lapping waves and squawking seabirds that we almost find ourselves reaching for the sun cream. Ryan is softly sublime as the aristocratic thief, ➔



Top left: The cover illustration for *The Trojan Dalek* features Mark Seven, the Tenth Doctor and Anja Kingdom.

Top right: Anja Kingdom and the Doctor appear on the cover of *The Lost*.

Above inset: Blake Ritson plays Major McLinn.

Left: Mark Seven (Joe Sims) and Mariah Six (Nina Toussaint-White) appear on the cover of *Cycle of Destruction*. The art for *Dalek Universe 2* is by Simon Holub.

Reviews

→ stopping short of icy posh-ness whilst maintaining an air of refinement throughout her tense dealings with her estranged father, Lord Alfred (William Gaminara). As the pair descend to a priceless wreck embedded in a coral reef, the feel is reminiscent of those seminal adventure movies from the 1980s, which makes the ensuing body-horror an even bigger punch to the gut.

With the script riffing on the hideous implications of what it means to be truly 'valued' by someone, Rosa Coduri emerges as the dazzling jewel at its core, deftly dismantling bubblehead Bunny's ditzzy outward appearance to reveal a keen mind, fully aware of her situation if not always in control of it. As arresting and discomfiting as the science-fiction elements may be, it's the tender tête-à-têtes between Christina and her father's new girlfriend that really stir the listener, adding weight to the dreadful consequences of blind avarice as they do so.

Flitting from the Greek islands to the Australian wilderness, Sarah Grochala's *Outback* devotes most of its first half to

building a believable setting, populated with affable Aussies like Sarah Blackstone's Maisie and James Smillie's Flint, who sounds as if he might wrestle a croc or two in his spare time. It's slow-going, however,

until the divine Siân Phillips turns up, perfectly cast as Christina's great aunt Eugenia, a sparkling mirror of her gallivanting niece and a joy to be around. Suddenly the accelerator hits the floor and before we know it we've got helicopter battles with giant caterpillars and a mystery MacGuffin straight out of *Indiana Jones*, bolstering the blockbuster vibe to great effect. Unfortunately, the resolution of Eugenia's arc feels a little bit rushed as a result, and the final minutes are closer to a fairy tale than an action movie, albeit one crammed with colourful ideas and even a worthy nod towards conservation. Saturday morning stuff.

Lastly we come to John Dorney's *Long Shot*, placing Christina and her cohorts very much in home territory for an *Ocean's Eleven*-style romp. With our leading lady seemingly absent for the time being, we get a bit of space to develop Warren Brown's UNIT officer Sam and Tracy Wiles' investigative journalist Jacqui, who've been trailing our heroine all the while. These two make a great double-act, with Jacqui's cynicism playing off Sam's earnestness, and if it were possible to wring a spin-off from a spin-off then the opening portion of *Long Shot* is about as close as we'll get.

Eventually Christina sashays back onto the stage, but to say that her audacious plan is slowly revealed over the course of the hour would be inaccurate; rather, it's thoroughly explained towards the end, via a series of flashbacks that retroactively make sense of some faintly baffling (if wildly entertaining) set-pieces. Whether telling such a convoluted tale in non-sequential blocks actually works to serve the story, or instead makes it even harder to comprehend, is down to the individual listener. All we can say for certain is that, from the depths of the ocean to the heart of the bush, we'll follow that Lady just about anywhere. **DWM**



Right: Lady Christina de Souza (Michelle Ryan) in *Planet of the Dead* (2009).

Below right inset: Writer James Goss.



Torchwood: Madam, I'm



memory, making us complicit from the very start. The camaraderie between Dervla Kirwan's poised 1950s field operative Lizbeth and her spiky colleague Norton (Samuel Barnett) is so solid that soon we're able to detect these 'causal resets' purely from the way they speak to each other, in a testament both to the skill of the performers and the finely honed dialogue.

Bryan Dick's seductive Adam Smith weaves himself around Torchwood like a purring python, in a premise that reminds us of the *Rick and Morty* episode *Total Rickall* – and after a little while even we are struggling to remember what's real. As in his contribution to the *Lady Christina* set, Goss' mixture of alien machinations and emotional impact is expertly balanced, and Adam's infiltration of his victims' personal lives is exquisitely cruel. Ultimately, *Madam, I'm* is so lavish and beautifully formed, you may find yourself wanting to experience the whole thing again... and again!

As James Goss' *Madam, I'm* begins and the narrative starts to repeat itself, you could be forgiven for thinking that your CD is skipping or your MP3 is corrupted. Before long it becomes clear that the writer is using these time loops to draw us into a tangled yarn about the perception of



Above inset: Bryan Dick plays Adam Smith.

Right: Samuel Barnett plays Norton Folgate.

Meglos

Audiobook

Featuring The Fourth Doctor, Romana and K9
Written by Terrance Dicks
Read by Jon Culshaw
BBC Audio RRP £20 (CD), £9 (digital)

This new audiobook, based on Terrance Dicks' 1983 novelisation of the 1980 TV serial, presents another story that hasn't traditionally been viewed as one of the classics. Indeed, in 1981 it won the Wooden Spoon Prize in Doctor Who Magazine's very first Season Survey, with one criticism being that it was "based on a very traditional story – a megalomaniac wanting to conquer the universe."

That megalomaniac is the eponymous Meglos, the last Zolfa-Thuran, whose elaborate plot for galactic dominion has involved disguising itself as a cactus for thousands of years until it can convince some space pirates to kidnap a human being, which it possesses and then promptly discards in favour of impersonating the Fourth Doctor himself. All this is to gain access to the Dodecahedron, an ancient artefact of awesome power that is both studied and deified on the nearby planet Tigella – and which is actually the core component of the Zolfa-Thurans' planet-killing weapon. (Imagine *The Force Awakens'* Starkiller Base made of plywood pentagons.)

Dicks' talent for pithy descriptions and humorous asides is on full display.

It's fair to suggest that *Meglos* is a convoluted story, but it isn't without its pleasures, including the brilliantly grouchy pirate captain Grugger ("cunning little eyes in a piggy face," as Dicks describes him) and the villain itself. On TV this was an opportunity for Tom Baker to play evil. This audiobook is performed by Jon Culshaw ('narrates' undersells his contribution). His mimicry of the Fourth Doctor is as good as ever, but if anything his Meglos is even better: all the warmth of the Doctor's sonorous voice is gone and replaced by harsh arrogance. And there's something very amusing about an impersonator impersonating an impersonator. Culshaw brings the other characters to life too. I was especially sold on his ability to capture the gruff growl of Bill Fraser's Grugger.

A strength of the novelisation over the TV episodes is Dicks' ability to improve the story as he writes, papering over some of the plot holes and providing clarification where the scripts left things vague. For instance, one of the complaints in the DWM Season Survey was: "It was never explained why Meglos had sent the Dodecahedron to Tigella in the first place." Dicks explains – and in a whirlwind tour of the histories of Zolfa-Thura and Tigella, and the biology of the Zolfa-Thurans, manages to make sense of all the nonsensical moments of the TV version.

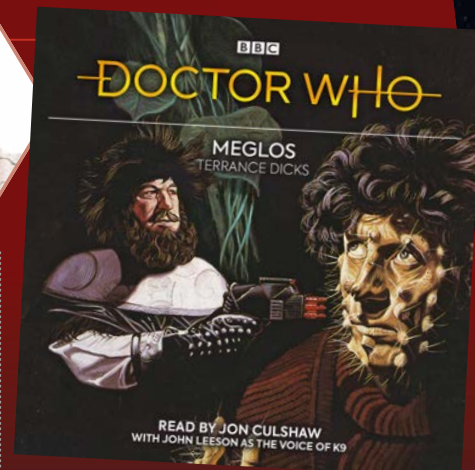
Unlike the book of 1983's *Arc of Infinity*, this is no straightforward adaptation either. Dicks takes the time to flesh out some of the minor characters. The kidnapped human 'Earthling' is given a name – George Morris – and a story of his own, in an opening chapter that includes some surprisingly sinister reflections about the lonely places in the British countryside. As the space pirates abduct him, Morris, like Rose Tyler faced with Autons,

thinks they must be students engaged in some prank.

Dicks' talent for pithy descriptions and humorous asides is also on full display. Romana "had a great sense of her own dignity" and K9 has "an even greater sense of dignity than Romana". Grugger's elaborate hat looks like "a cross between a Roman helmet and a flowerpot". George Morris has a "pleasant, open face" – an in-joke referencing Dicks' signature description of the Fifth Doctor, as the actors Christopher Owen and Peter Davison look slightly similar.

The novel's witty turns of phrase and Jon Culshaw's performance (supported by John Leeson as K9) might not be enough to lift *Meglos* into the top tier of *Doctor Who*, but they certainly give a whole new perspective – a glimpse of a much better story than we saw on TV.

MATT MICHAEL



Top inset: Narrator Jon Culshaw.

Above left inset: The body of the Earthling (Christopher Owen) is possessed by Meglos; Romana (Lalla Ward) and K9 in the jungle of Tigella.

Left: Tom Baker as the eponymous Meglos (1980).

The Nightmare Realm



Audiobook

Featuring The Twelfth Doctor and Nardole
Written by Jonathan Morris
Narrated by Dan Starkey
BBC Audio £10.99 (CD)

It doesn't feel so long ago that Paddington cosplayer Nardole joined Peter Capaldi's Doctor in the TARDIS. And yet it's more than five years since their first appearance together, in *The Husbands of River Song*, on Christmas Day 2015. That's the kind of fact that feels wrong, even when you know it's right. Which makes it appropriate that *The Nightmare Realm*, BBC Audio's first Twelfth Doctor 'Audio Original' since his final TV appearance in 2017, is deliberately disconcerting, especially when it comes to matters of chronology.

Arriving in a 1950s that may not be the 1950s, the Doctor and Nardole are caught up in what appears to be a devastating nuclear attack on the American Midwest. But, as Nardole points out, that isn't something that ever happened in real life. So what's going on? What are the monsters they're told are due any moment?

Why can only the Doctor and Nardole see them? Where is this train going, and where has it come from? How can the same man be both attacking and defending a small

western town? And why is it always midnight or midday, but never any time in between? Trapped in a world where there's no sunrise and no sunset, only day and night, the Doctor jokes that he's in a "Twilightless Zone". It's a neat conceptual joke that provides the key, if not an explanation, to what's happening.

The Twilight Zone (1959-64) was a multi-award winning US anthology series. Several of its more famous instalments are referenced in the similarly titled *The Nightmare Realm*,

and in a way that means that you want to make a list. Some are invoked through familiar characters and incidents, such as an owlsh man who wants to spend the end of the world catching up on his reading. Others are referred to in dialogue playing on their titles. This engagement is not insubstantial. *The Twilight Zone*'s frequent invocation of the American Civil War has not gone unnoticed, and soldiers in

Confederate Grey feature as heavily as more obvious sci-fi elements.

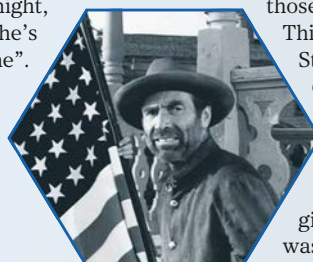
In addition, the programme's interest in authoritarianism, fear of nuclear annihilation,

and celebrations of individual heroism and imagination are toyed with.

As part of this pastiche, our story begins with a voiceover that deliberately echoes those of *The Twilight Zone* itself.

This requires reader Dan

Starkey to offer his take on the distinctive tones – wry yet quietly threatening – of that series' creator-presenter, Rod Serling. Once the TARDIS crew appear, Starkey gives us a Nardole you'd swear was Matt Lucas if you hadn't checked the packaging, and a very creditable Twelfth Doctor. They then meet a variety of characters of different ages, genders and ethnicities, all of whom have American accents. It's an enormous job for any reader to deal with, but as anyone who's listened to Starkey's previous audiobook work will already have guessed, he's more



Starkey gives us a Nardole you'd swear was Matt Lucas if you hadn't checked the packaging.

than up to the difficult task set for him by Jonathan Morris' excellent story.

Also top notch is David Roocroft's sound design, which drolly mixes music and sound effects reminiscent of *The Twilight Zone*'s sound palette with others familiar from *Doctor Who* in the middle of the last decade.

As a result, you can easily imagine *The Nightmare Realm* as another television adventure for this TARDIS team. Perhaps a Halloween special transmitted between *The Husbands of River Song* and *The Return of Doctor Mystero*, or even as part of a 2016 season that never was.

Hmm. 'The Season That Never Was'? That sounds like an episode of *The Twilight Zone*.

JAMES COORAY SMITH



Top right inset: A Confederate soldier (Gary Merrill) in the *Twilight Zone* episode *Still Valley* (1961).

Above right inset: Narrator Dan Starkey.

Right: The Doctor (Peter Capaldi) and Nardole (Matt Lucas) in *The Pyramid at the End of the World* (2017).

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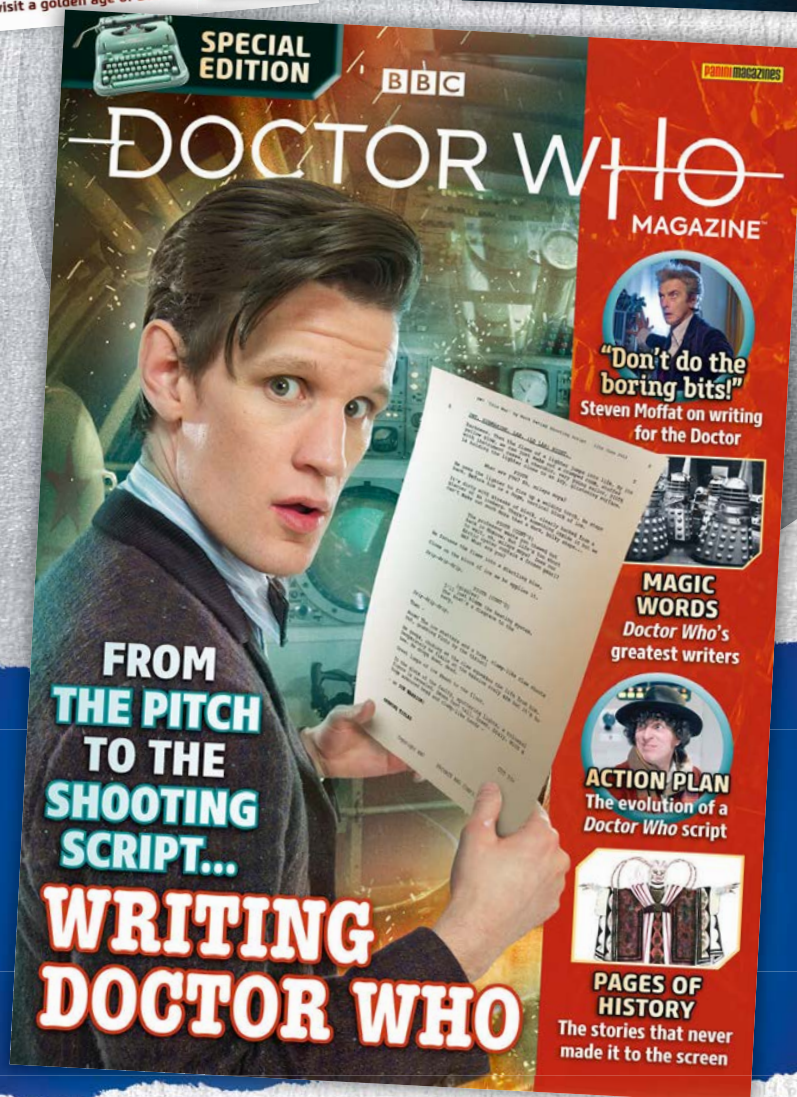
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THE WEB OF FEAR: SPECIAL EDITION BLU-RAY STEELBOOK

A

Special Edition of the 1968 serial *The Web of Fear* is set for release on Blu-ray and DVD. The six-part story stars Patrick Troughton as the Doctor, Frazer Hines as Jamie, Deborah Watling as Victoria, Nicholas Courtney as Colonel Lethbridge-Stewart and Jack Watling as Professor Travers.

The discs will include new and exclusive material, including an animated reconstruction of the missing third episode, commentaries, a making-of documentary and PDF content.

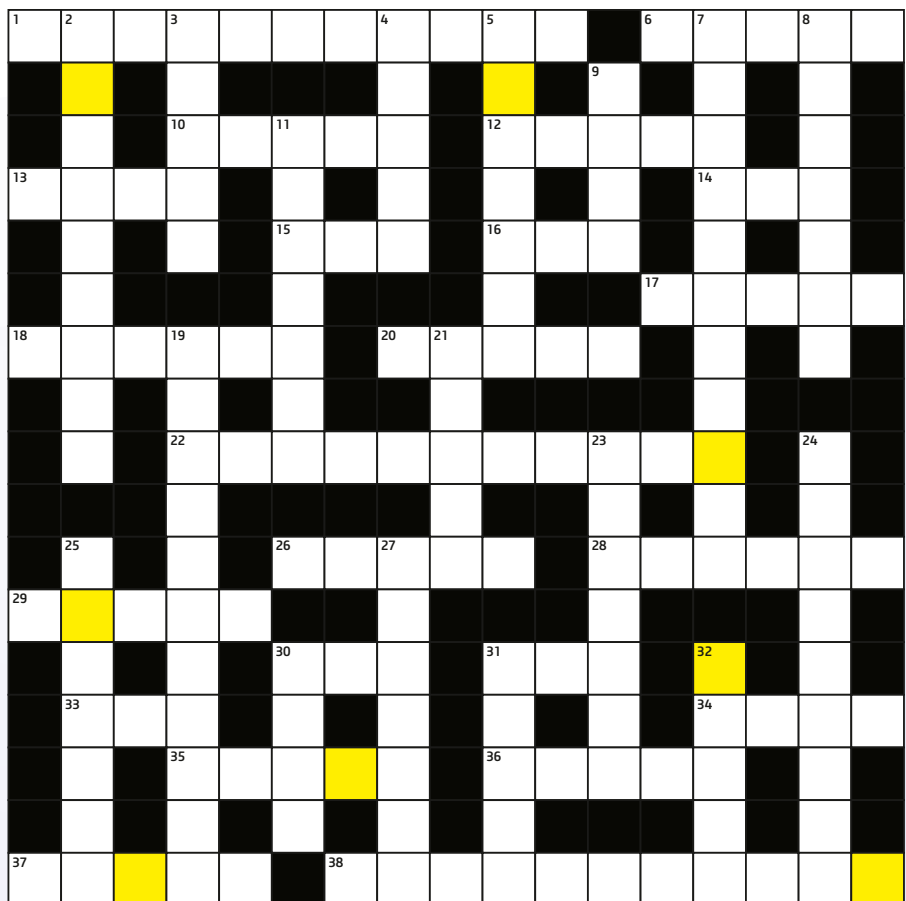
The Web of Fear Special Edition is available from 16 August, RRP £14.99 (DVD), £19.99 (Blu-ray) and £29.99 (limited-edition Blu-ray steelbook),

from Amazon and other retailers. We have **FIVE** copies of the steelbook to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a planet visited by the Fourth Doctor.



Do you know your Wooden King from your Fisher King?

DWM CROSSWORD



ACROSS

- 1 Song featured in *The Sound of Drums* (6,5)
- 6 Legendary stellar engineer (5)
- 10 *the Lake* (5)
- 12 Member of the High Council that sentenced the Doctor to death (5)
- 13 Cyberman that declared itself the Controller of Earth (4)
- 14 The Doctor speculated that the Fendahl had affected this part of human biology (1,1,1)
- 15 *The ___ of the Doctor* (3)
- 16 Colour of a Dalek Drone (3)
- 17 *___ Sergeant Arnold* (5)
- 18 Planet in the Isop galaxy (6)
- 20 Police officer the Doctor met in 1950s Alabama (5)
- 22 (and 24 Down) A prescribed remedy for toothache, perhaps (1,7,3,3,6)
- 26 One of the Dream Crabs' victims (5)
- 28 One of Two Streams' entertainment zones – along with an aquarium and a cinema (6)
- 29 Two-faced alien (5)
- 30 Brian Williams to Rory (3)
- 31 One of the Vanir (3)
- 33 Initials of a young girl saved in the Library computer (1,1,1)

- 34 The Chameleon *___* – device that makes a Time Lord human (4)
- 35 Country visited by the Doctor shortly before partition (5)
- 36 Impulse *___* – weapon used by Hedin (5)
- 37 He led the Martian delegation to Peladon (5)
- 38 (and 27 Down) Ian and Ixta (3,8,2,5)

DOWN

- 2 *___ Six* – a structure on Kastria (5,4)
- 3 (and 8 Down) Dance that the Doctor taught the children on Trenzalore (5,7)
- 4 Companion of the Doctor (5)
- 5 A mad professor (7)
- 7 Hidden evil in a seemingly idyllic human colony – The *___* (5,6)
- 8 See 3 Down
- 9 Romanadvoratrelundar's preferred alias (4)
- 11 Alias used by the Twelfth Doctor (2,5)
- 19 *___* Spa – holiday location visited by the Doctor, Graham, Ryan and Yaz (11)
- 21 He discovered Varga in the ice (5)
- 23 Planet Captain Cook claimed to have visited on his travels (7)
- 24 See 22 Across
- 25 UNIT General based in New York (7)

- 27 See 38 Across
- 30 Planet where Vicki was stranded (4)
- 31 *The Beast* *___* (5)
- 32 Creatures found on 18 Across (5)

ANSWERS NEXT ISSUE

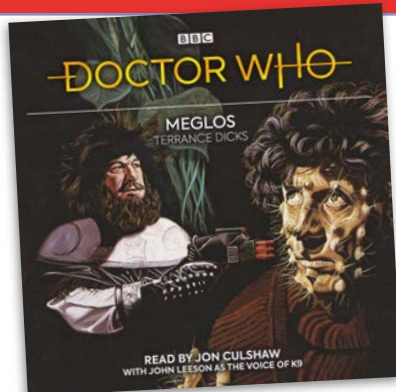
▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: EXXILON



MEGLOS AUDIOBOOK



Jon Culshaw and John Leeson read Terrance Dicks' novelisation of the 1980 story *Meglos*, an adventure featuring the Fourth Doctor, K9 and Romana.

On the planet Tigella, the Savants and the Deons are irrevocably opposed on one crucial issue:

the Dodecahedron, mysterious source of all their power. To the Savants, it's a miracle of science to be studied and used to benefit all. To the Deons, it's a god, and not to be tampered with.

When the power source begins to fluctuate, the whole planet is threatened. Zastor, Tigella's leader, welcomes the Doctor and invites him to arbitrate. Yet the Time Lord may not be all he seems...

Meglos is available now from BBC Audio, RRP £20 (CD) and £9 (digital). We have **FIVE** CD copies to give away. If you'd like the chance to win one, answer the following question correctly:

Which planet does Meglos come from?
A Zanak B Zeta Minor C Zolfa-Thura

LADY CHRISTINA: SERIES TWO AUDIO DRAMA

Michelle Ryan stars in the second series of *Lady Christina*. The new audio box set contains three stories: *The Wreck* by James Goss, *Outback* by Sarah Grochala and *Long Shot* by John Dorney.

Jet setter, adventurer and owner of a very unusual London bus, Lady Christina de Souza is travelling the globe and catching up with the rellies. First, a treasure hunt with her reprobate father in the Indian Ocean. Then, a flying visit to the Australian outback in search of a lost great aunt...

But Sam Bishop and Jacqui McGee of UNIT are on her trail.



As one reunion takes a dangerous turn, Christina has a hard decision to make – for the good of the family.

Lady Christina: Series Two is available from bigfinish.com priced £19.99 (CD) and £16.99 (digital). If you want to be in with a chance of winning a CD copy, just answer the following question correctly:

What is the number of the double-decker bus in Lady Christina's first story, the 2009 TV episode *Planet of the Dead*?
A 2 B 20 C 200

SCOURGE OF THE CYBERMEN AUDIOBOOK



Scourge of the Cybermen is a new audio novel written by Simon Guerrier and read by Jon Culshaw.

In the depths of the ocean on an alien world, there's a city run by scientists. The Doctor is eager to help them find new ways to produce entirely clean energy. But others have recognised the value of the sea base, and their interest is not so benign...

The lights on the base keep flickering – the first indication of a looming disaster. Patiently, implacably, the Cybermen are determined to conquer the base and seize its resources. As the Doctor battles his old enemies, Sarah Jane Smith rallies the trapped, terrified people. But, to her horror, she realises the Cybermen have used cold logic to predict exactly what the humans will do in order to survive...

Scourge of the Cybermen is available now as a digital download from bigfinish.com priced £17.99, and we have **FIVE** copies to give away. Fancy a chance of winning one? Just give us the right answer to the following question:

Which writing team created the Cybermen?
A Bob Baker and Dave Martin
B Kit Pedler and Gerry Davis C Pip and Jane Baker

THE SECRETS OF DET-SEN AUDIO DRAMA



The latest release in Big Finish's *Early Adventures* range is *The Secrets of Det-Sen*, an audio drama starring Peter Purves as both the First Doctor and Steven Taylor. The story also includes the debut appearance of Lauren Cornelius as Dodo, a character originally portrayed on television by Jackie Lane.

In *The Secrets of Det-Sen* we learn of the events preceding the 1967 TV serial *The Abominable Snowmen*. The Doctor, Steven and Dodo arrive in the Himalayas and trigger a chain of events that will haunt the Doctor through many lives...

The Early Adventures: The Secrets of Det-Sen, by Andy Frankham-Allen, is available in August from bigfinish.com priced £14.99 (CD) and £12.99 (digital). We have **FIVE** CD copies to give away – answer the following question correctly and one of them could be yours.

What does the Doctor return to Det-Sen in *The Abominable Snowmen*?
A The Holy Ghanta B The Sacred Mantra
C A can of Fanta

TERMS AND CONDITIONS

The competitions open on Thursday 22 July 2021 and close at 23.59 on Wednesday 18 August 2021. One entry per person. The competitions are not open to employees of DOCTOR WHO MAGAZINE or anyone else connected with DWM, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit <https://www.bbc.com/editorialguidelines/guidance/code-of-conduct>. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**

The Ninth Doctor Adventures Respond to All Calls

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The Doctor **Christopher Eccleston**

DC Jana Lee **Pearl Appleby**

Marnie/The Seraphim **Mirren Mack**

Kurt **Forbes Masson**

Douglas **Benjamin Davies**

Arthur 'Artie' Berger **Damian Lynch**

Isabelle 'Zazie' Vincent **Gemma Whelan**

Maurice Le Bon **Adrian Schiller**

Fred **Margaret Clunie**

Sacristan Hinge/Elder Sacristan Hinge

Akshay Khanna

First Incorporation **Jan Francis**

Second Incorporation **Nick Fletcher**

For Lisa McMullin, *Doctor Who* is at its best when it explores human existence. "I mean, I love a big space battle," she says. "But that's the kind of *Doctor Who* I love the most: the small stuff that gets to human emotions and experiences."

Lisa kicks off *Respond to All Calls*, the second volume of Big Finish's *The Ninth Doctor Adventures*, with the story of a missing teenage girl called Marnie. "It was written last summer," she says of *Girl, Deconstructed*, "and it came out of my own dark mood at the time. It's about dads and daughters, and missed connections. It's about home, and what

that means. At the time, my dad was really ill. So I just tapped into that idea.

"I was living at my parents' house at the time I was writing it," Lisa continues. "And I remembered how, when I was a little child, my parents would try to stop me falling out of the bedroom window, because I used to sit on the window sill. They told me that if I fell out, I'd never see them again. But because I was a toddler, I didn't understand that this meant death – I didn't know what death was. I just thought we'd all be in the same house, but I'd no longer be able to see them or communicate with them."

Lisa turned a version of that childhood nightmare into Marnie's reality and sent the



Doctor to investigate. “It felt so easy to write the Ninth Doctor,” she says. “I don’t mean that to sound cocky; it just felt like I could hear his voice in my head so clearly. Even though Christopher Eccleston only did one series on TV, it was so strong. He got the Doctor from the word go.”

“And he’s just so Northern!” the Merseyside-born writer adds, laughing. “There’s a North-Western sense of humour, and bluntness, and cheeriness that also has an edge to it, that I think his Doctor has and no other Doctors have. Maybe that’s why I love him so much: it just makes me feel at home.”

Tim Foley’s script, *Fright Motif*, takes the Doctor to Paris in the aftermath of the Second World War. “I had originally pitched it to be set in Manchester in the 1950s, but then the location bounced around a bit,” Tim recalls. “Post-war Paris had some lovely parallels: a city coming out of a traumatic experience, and a Doctor coming out of one as well. And writing it in lockdown, living through a traumatic experience, it felt like quite a hopeful thing to be writing.”

Tim credits a Big Finish colleague for help with the historical setting. “I was on a Zoom call to James Goss, talking about *Torchwood*, and I mentioned that I was struggling to find details about this period – day-to-day facts and events. He disappeared off the Zoom, and when he came back he brought this massive pile of books – it turns out James is a bit of an expert. It was massively helpful to be reading about what hotel

“Even though Christopher Eccleston only did one series on TV, it was so strong.”

LISA McMULLIN

life was like, and the fact that all these underground bars were popping up... Although the city had gone through a lot of darkness, there was a lot of hope and potential and looking forward.”

James introduced Tim to the work of the American photographer Lee Miller. “That was interesting, because I’ve never written a story using a lot of visual representation,” says Tim. “She was travelling around Europe after the war, taking these gorgeous snapshots of things like hotels covered in

Childhood Reimagined

When the Ninth Doctor exploded onto TV screens in 2005, bringing the series from a long hiatus, Tim Foley was doodling the Time Lord’s adventures in the back of his school homework diary. Tim’s been writing for Big Finish since 2017, but contributing a script to *Respond to All Calls* felt different.

“A lot of Big Finish writers talk about writing for their childhood hero – which I thought I was already doing!” he says. “But there was definitely some kind of weird alchemy in writing for a Doctor that you were watching live on telly. It felt strange, and way more pressurised – but then more rewarding, I think.

I was a *Doctor Who* fan before the show returned, but it’s when it came back that all my friends became fans and *Doctor Who* became this communal experience: chatting about the weird monsters in *The End of the World* and

what ‘Bad Wolf’ meant... So yeah, I feel like I’ve now finally written for my childhood hero.”

Because the Ninth Doctor’s audio adventures are set before the character’s TV tenure, Tim didn’t want to simply recreate what the series had done when he was a teenager. “I was trying to capture that vibe but still crystallising, still finding its feet,” he explains. “It’s almost as though this is *Doctor Who* if it came back in 2003 as opposed to 2005...”



snow. The story is set around Christmas time; it’s the harshness of winter versus the hope of Christmas.”

Against that backdrop, *Fright Motif* tells the story of musician Artie Berger. “He’s lost his sense of pitch,” Tim explains. “He makes his living this way, and he’s lost his ability to play. He’s a struggler, but he’s also a survivor – as everyone is in post-war Paris.”

The collection ends with Timothy X Attack’s *Planet of the End*. “The prompt was to imagine an alien world,” Timothy explains. “As a kid, whenever I’d visit ruined

churches or anything like that, I used to love imagining *Doctor Who* stories happening in those locations. It led to me thinking about the Doctor being on a mausoleum world. The first thing you imagine is the Gothic side of that, to make it all dark and terrifying. But then I thought it would be just a little bit more disconcerting, in some ways, if this mausoleum world was quite beautiful. What would it be like for something disconcerting and horrible to happen in such a lovely, bucolic landscape?”



Opposite page: Tom Webster’s cover art for *The Ninth Doctor Adventures: Respond to All Calls*.

Above left: Mirren Mack plays Marnie in *Girl, Deconstructed*.

Above inset: Writer Tim Foley.

Above right: The Doctor (Christopher Eccleston) in *The End of the World* (2005).

Left: Christopher Eccleston in the studio.

Below: Writers Lisa McMullin and Timothy X Attack.



The War Master Killing Time

There's a new season of *The War Master*, and Sir Derek Jacobi's deadly Time Lord villain is going head to head with a series of interesting opponents. In the first and last of *Killing Time*'s four episodes, he faces a new rival.

"Calantha is not quite a villain, but definitely not a hero," explains producer-director Scott Handcock. "I like the idea of having the Master meet someone who is just as ruthless and calculating as he is. That completely disarms the Master, because he's not used to people who think the way he does. I think James Goss, who wrote those episodes, appreciated the opportunity to test the Master a bit more."

In the middle episodes, written by Lou Morgan, the Master is pitted against old foes Jo Jones (née Grant) and Nyssa. Of all the Doctor's companions, they arguably have the closest ties to the Master, but a lot of time has passed since they last met. "These two women have accomplished so much, and are settled and happy," says Scott. "And then this figure from their past comes along and relights the touchpaper, taking them back to something they'd long forgotten. Suddenly they're both terrified. The lovely thing is: the Jacobi Master is so affable and pleasant that he can get away with not revealing himself for a long while, which is great for the audience, because obviously we all know who he is."

Jo's rematch is *A Quiet Night In*. "It's a joy of a script, and

RELEASED August
BIG FINISH
RRP £24.99 (CD),
£19.99 (digital)

Comprises:
The Sincerest Form of Flattery by James Goss
A Quiet Night In by Lou Morgan
The Orphan by Lou Morgan
Unfinished Business by James Goss

STARRING

The Master **Derek Jacobi**
Jo Jones **Katy Manning**
Nyssa **Sarah Sutton**
Calantha **Alexandria Riley**
Valmont **Ian Abeysekera**
Earl **Timothy Blore**
The Empress **Doña Croll**
Lady Sutlumu **Laura Doddington**
Mrs Mevel **Sarah Douglas**
Second Vizier **Raj Ghatak**
First Vizier **Glen McCready**
Officiencier **Francois Pandolfo**
Prince Gardam **Prasanna Puwanarajah**
Varnomium Computer **Mali Ann Rees**
Waiter **Harley Viveash**
Professor Merc-Hodden **Fanos Xenofós**

entire planet and solar system," says Scott. "And on TV they never really addressed it.

So it's been churning away for a good many years, and it's nice to give them that interaction."

Rob Harvey, the series' aforementioned

it really tests Katy Manning as a performer," says Scott. "Anyone who's heard Big Finish will know Katy grabs a role with both hands and commits! It puts Jo through the wringer, and it plays with her perception in quite a fun way for audio drama. We're very lucky to have Rob Harvey working on these stories as a composer and sound designer. He really stepped up in terms of creating a world and playing around with Jo's perspective."

Nyssa's story, *The Orphan*, tackles dangling threads from the TV series. "The Master effectively stole her dad's body, hijacked it for a few years, and wiped out her

"I like the idea of having the Master meet someone who is just as ruthless and calculating as he is." SCOTT HANDCOCK

composer, went above and beyond with his score for *Killing Time*. "The first thing I noticed about the scripts were these wonderful monologues at the beginning of episode one and the end of episode four," he says. "During those monologues I felt we needed something more real, over the usual samples and sound design. I'd always wanted to work with a string quartet..."

Rob recorded with Laci Olah and Diane Aidenbaum (violin), Jacob Bride (viola) and Fraser Bowles (cello) at the studios of the Abbey Road Institute. "We had a lovely day recording evil string quartet music," says Rob. "I really feel they added that extra level of class that Jacobi's performance demands."

"The overall effect I went for on episodes one and four was to support the Master's repeated rebutting by Calantha," he continues. "During these two episodes, we're treating the Master more as the focus of the story, so the score is supporting what's happening to him over what he's doing. During episodes two and three, it flips around. He's playing the part of the man behind the curtain, so the score supports his prey and adds those little unsettling moments where needed. I hope that the score conveys how unsettled and truly evil the Master is..."

Top: Tom Webster's cover art for *The War Master: Killing Time*.

Right: Mali Ann Rees, Derek Jacobi and Sarah Sutton.

Upcoming Releases

AUDIOS

AUGUST RELEASES

► *The Ninth Doctor Adventures: Respond to All Calls*
By Timothy X Atack, Tim Foley, Lisa McMullin
Big Finish £24.99 (CD), £19.99 (digital)

► *The War Master: Killing Time* by James Goss, Lou Morgan
Big Finish £24.99 (CD), £19.99 (digital)

► *After the Daleks* [Susan Foreman] by Roland Moore
Big Finish £14.99 (CD), £12.99 (digital)

► *The Secrets of Det-Sen* [First Doctor] by Andy Frankham-Allen
Big Finish £14.99 (CD), £12.99 (digital)

► *Torchwood: Empire of Shadows* [Zachary Cross Plane] by James Goss
Big Finish £10.99 (CD), £8.99 (digital)

► *Philip Hinchcliffe Presents: The God of Phantoms*
by Philip Hinchcliffe [Fourth Doctor]
Big Finish £19.99 (CD), £16.99 (digital)

Thursday 5 August

► *The Wheel in Space* [Second Doctor] by Terrance Dicks, read by David Troughton
BBC Audio £20 (CD), £9 (digital)

► *Bessie Come Home* by Paul Magrs, read by Stephanie Cole
BBC Audio £10.99 (CD), £9 (digital)

BLU-RAY/DVD

Monday 16 August

► *The Web of Fear: Special Edition* [Second Doctor]
BBC Studios £19.99 (Blu-ray), £14.99 (DVD)

BOOK

Thursday 26 August

► *The Essential Terrance Dicks: Dicks: Vol 1* BBC Books £25

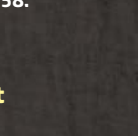
MAGAZINES

Thursday 5 August

► *DWM Special Edition 58: Directing Doctor Who*
Panini £6.99

Thursday 19 August

► *DWM 568*
Panini £5.99



Bessie Come Home

“I like to find things in *Doctor Who* that nobody else has done,” says Paul Magrs. “It’s really hard to find something new; to find your own corner of the *Doctor Who* universe. But that’s what I think I’ve got, and I’m glad.”

The latest story from Paul’s corner is *Bessie Come Home*, which focuses on – and is narrated by – the Third Doctor’s beloved yellow car.

“A friend of mine suggested on Twitter that this would be the most ridiculous thing you could think of doing,” he says. “And I thought, ‘That’s perfect. I really want to write from Bessie’s point of view.’ I couldn’t believe that nobody had done it.”

It’s the first instalment of a new four-part storyline within BBC Audio’s *Beyond the Doctor* range, with *London, 1965* (featuring Ian and Barbara), *Sleeper Agents* (Polly and Ben) and *The Penumbra Affair* all following in 2022.

“Paul came up with two characters in *Sleeper Agents* who have a master plan: a grand scheme that has the Doctor at the heart of it,” explains executive producer Michael Stevens. “Because of what Paul set up for them in *Sleeper Agents*, their plans expanded to encompass *Bessie Come Home* and the two other stories. Paul’s imagination knows no end when it comes to creating stories, so it’s been a really fun and fruitful process.”

“What you’ve got is a villain in the background of the Bessie story, who is shadowing her and is after her memories of her time with the Doctor,” Paul explains. “He belongs to a pair of villains who are doing the same thing all the way through this series of four.”

“But that’s just one element of *Bessie Come Home*,” adds Michael. “At its heart is the dear old Doctor’s faithful companion, in her dotage. We find her in straitened circumstances in a junkyard, being tended to by the owner. As this is going on, Bessie is recollecting her past life, all the way back to the early 1900s when she was first built. She recalls all of her adventures through the 20th century – including, of course, many of her

Doctor Who adventures – and a new adventure is unfurling as well.”

“Essentially it’s like an Alan Bennett monologue, where she’s involved in something going on in the present, but she’s also reaching back to tell us her entire history,” says Paul. “She’s rueful because she’s been abandoned. But she’s extremely proud of the work she did with the Doctor and UNIT, and she felt she was part of the team the whole time.”

“I think of her as a sort of maiden aunt,” suggests Michael. “She’s terribly civilised. She has a rather dotty sense of humour. She’s a car of her time – she’s very much the Edwardian character. But she’s highly adaptable, and she’s very resourceful. She is formidable!”

Stephanie Cole was chosen to bring Bessie to life.

“Stephanie’s performance is so nuanced and so absolutely genuine that it becomes a really rounded character,” says Michael. “I think it could pass as a *Talking Heads* monologue. She was very aware that this couldn’t be a send-up, and it’s not. There’s plenty of humour, but it’s not silly.”

“It’s a tragicomic character piece, like almost everything I write,” says Paul. “I treated Bessie the same as I write about Polly, or Ian and Barbara. They’re rounded characters, whatever they’re made out of. It’s funny, because she’s a funny character and she’s got a lot of funny things to say. But in the end, it’s about her dignity as a character and her ultimate fate – which we discover...” **DWM**

BBC AUDIO
RRP £10.99 (CD),
£9 (download)
RELEASED 5 August

Written by **Paul Magrs**
Featuring **Bessie**
Narrated by **Stephanie Cole**



Top: The cover art for *Bessie Come Home* is by Minty Design.

Left: Writer Paul Magrs.

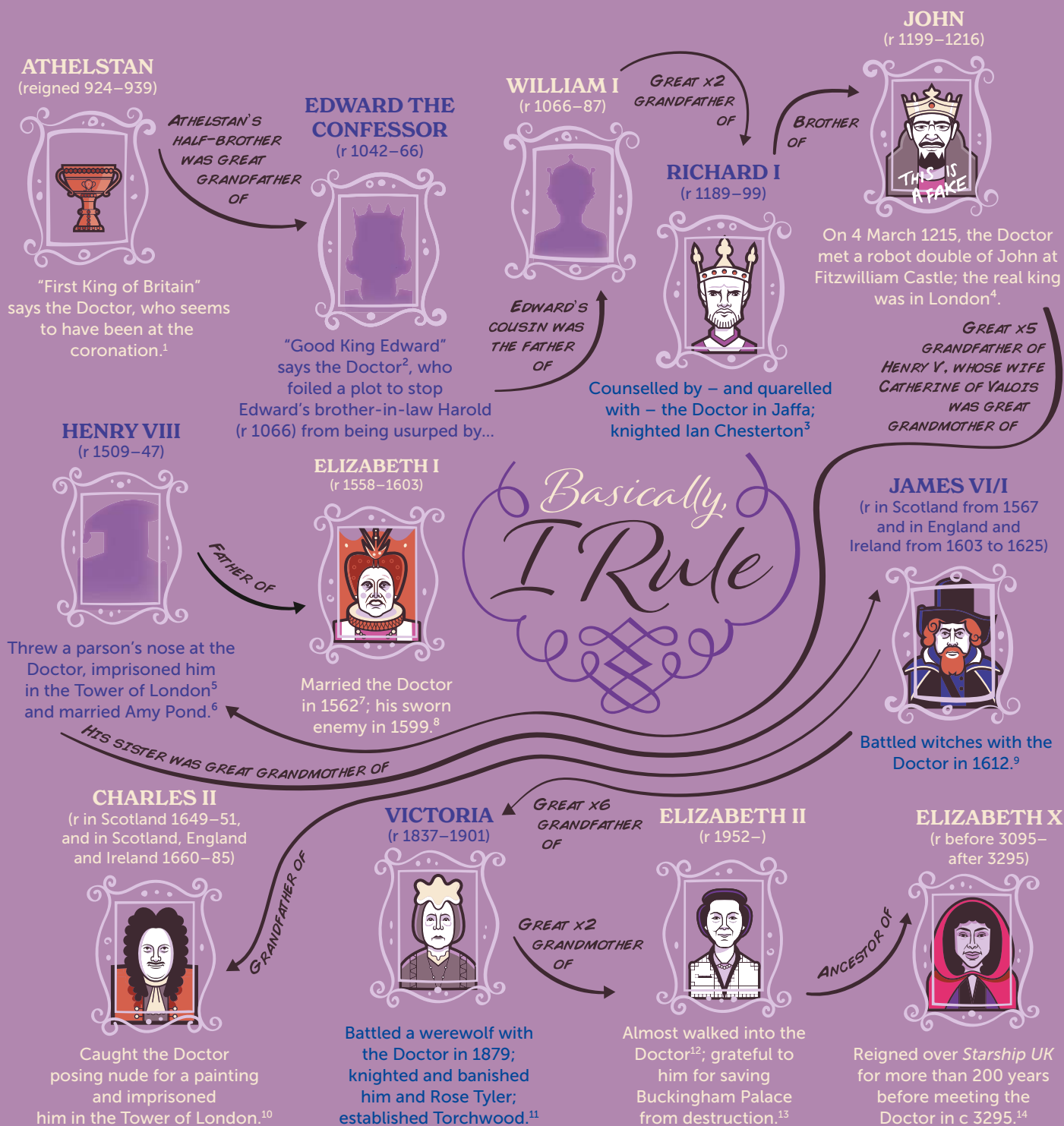
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¹ *Planet of the Dead* (2009)

² *The Time Meddler* (1965)

³ *The Crusade* (1965)

⁴ *The King’s Demons* (1983)

⁵ *The Sensorites* (1964)

⁶ *The Power of Three* (2012)

⁷ *The Day of the Doctor* (2013)

⁸ *The Shakespeare Code* (2007)

⁹ *The Witchfinders* (2018)

¹⁰ *The Impossible Astronaut* (2011)

¹¹ *Tooth and Claw* (2006)

¹² *Silver Nemesis* (1988)

¹³ *Voyage of the Damned* (2007)

¹⁴ *The Beast Below* (2010)

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